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1906

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DESCRIPTIVE AND HISTORICAL
CATALOGUE
OF THE
PICTURES
IN
THE NATIONAL GALLERY;
WITH
Biographical Notices of the Deceased Painters.

BRITISH SCHOOL.

By Authority.

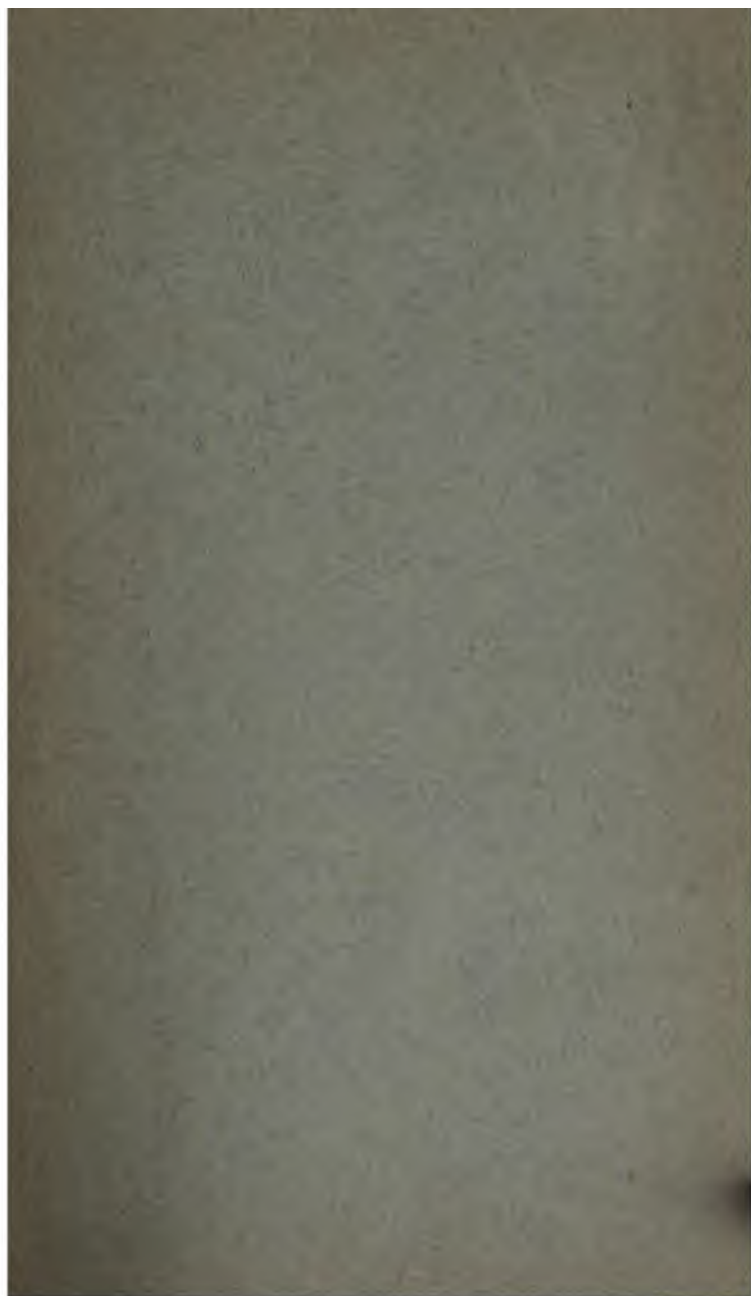


SEVENTY-SIXTH EDITION.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE
AND SOLD AT THE GALLERY.
1906.

Price Sixpence.







London. National gallery.

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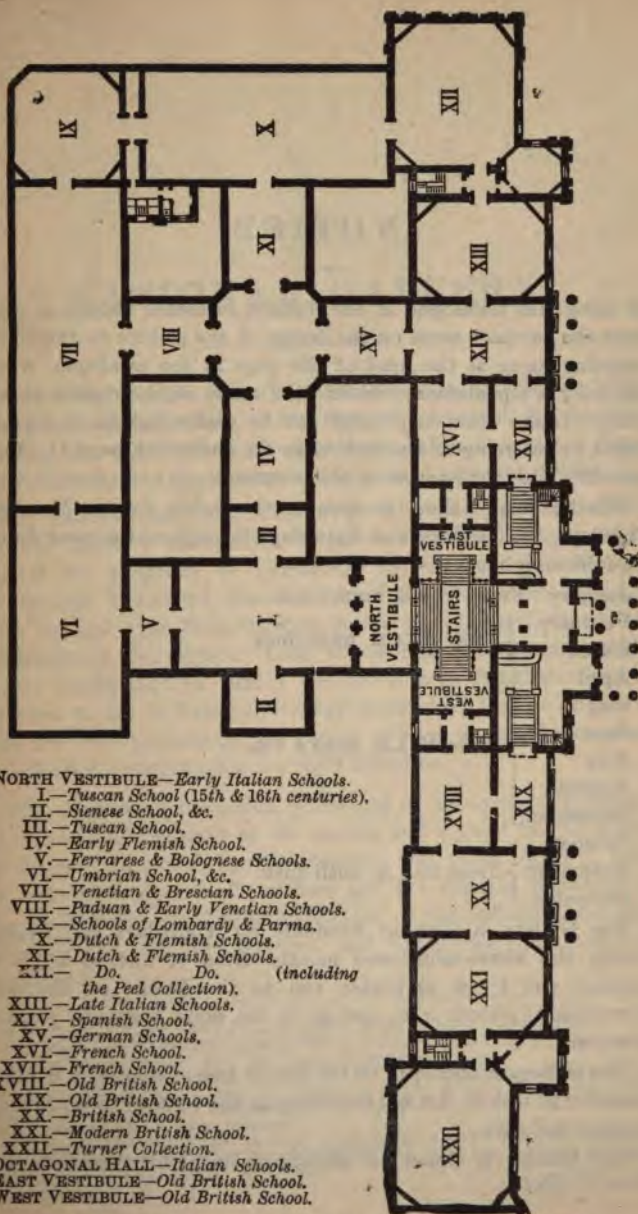
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1906



NORTH VESTIBULE—Early Italian Schools.

- I.—Tuscan School (15th & 16th centuries).
- II.—Sienese School, &c.
- III.—Tuscan School.
- IV.—Early Flemish School.
- V.—Ferrarese & Bolognese Schools.
- VI.—Umbrian School, &c.
- VII.—Venetian & Brescian Schools.
- VIII.—Paduan & Early Venetian Schools.
- IX.—Schools of Lombardy & Parma.
- X.—Dutch & Flemish Schools.
- XI.—Dutch & Flemish Schools.
- XXII.—Do. Do. (including the Peel Collection).
- XIII.—Late Italian Schools.
- XIV.—Spanish School.
- XV.—German Schools.
- XVI.—French School.
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- XVIII.—Old British School.
- XIX.—Old British School.
- XX.—British School.
- XXI.—Modern British School.
- XXII.—Turner Collection.

OCTAGONAL HALL—Italian Schools.

EAST VESTIBULE—Old British School.

WEST VESTIBULE—Old British School.

PLAN OF THE NATIONAL GALLERY

NOTICE.

IN using this Catalogue in the Gallery, reference should be made from the painter's name on the frame of the picture to the corresponding name at the head of the page in the catalogue, where the order is alphabetical. Should the name of the master on the picture frame from any cause not be easily legible, it may be found by referring to the number in the Index list, page 11, corresponding with the number of the picture.

The National Gallery is open to the public *free* on Mondays, Tuesdays, Wednesdays, and Saturdays throughout the year during the following hours :—

January	From 10 A.M. until 4 P.M.
February	} From 10 A.M. until dusk.
March	
April	} From 10 A.M. until 6 P.M.
May	
June	
July	
August	
September	} From 10 A.M. until dusk.
October	
November	
December	

The Gallery is open to Students on Thursdays and Fridays during the above-mentioned months from 10 A.M. to 5 P.M. in summer, and 4 P.M. in winter, and to the Public on the same days after 11 o'clock A.M., and up to the same hours, *by payment of sixpence.*

The Gallery is also open to the Public free of charge on Sunday from 2 P.M. to 5 or 6 P.M. (according to the season) from April to October inclusive.

The Gallery is closed on Christmas Eve, Christmas Day, and Friday.

THE NATIONAL GALLERY.

THE British National Gallery of Pictures was founded in 1824, during the administration of the Earl of Liverpool, by the purchase of the collection of the late John Julius Angerstein, Esq., which thus formed the nucleus of the present national collection.

The establishment of a National Gallery had long been desired, and his Majesty George IV. is said to have been the first* to suggest the propriety of purchasing the Angerstein collection. Sir George Beaumont, also, and the late Lord Dover, then the Hon. George Agar Ellis, took an active part towards the accomplishment of this object. Lord Dover first brought the subject before Parliament in 1823;† and Sir George Beaumont was so desirous to see a National Gallery established, that he offered to give his own pictures to the nation as soon as the Government should allot a proper place for their reception.

The Angerstein collection, consisting of thirty-eight pictures,‡ was accordingly secured to the nation, and a grant of Parliament of 60,000*l.*, proposed by Government, was voted April 2, 1824, to defray the charge of purchase and the expense incidental to the preservation and public exhibition of the collection for that year—57,000*l.* for the pictures, and 3,000*l.* for the incidental expenses.§

* Hansard, *Parliamentary Debates*, speech of Sir C. Long, April 2, 1824.

† Hansard, *Parliamentary Debates*, July 1, 1823; Cunningham, *Lives of the most Eminent British Painters, &c.*; Sir George Beaumont, vol. vi.

‡ The entire collection was not included in the Government purchase; a few pictures were excepted. See the *Catalogue of the Pictures of J. J. Angerstein, Esq., with Historical and Biographical Notices*, by John Young, fol. 1823, which contains etchings of all the pictures.

§ Hansard, *Parliamentary Debates*, April 2, 1824; and the *Report from the Select Committee on National Monuments and Works of Art, with the Minutes of Evidence and Appendix*, 1841. Appendix.

A National Gallery was thus established. It was opened to the public, in the house of Mr. Angerstein, in Pall Mall, May 10, 1824.

In 1826, pending the erection of a suitable building, Sir George Beaumont, following out his promise, made over to the Trustees of the British Museum in trust for the National Gallery, sixteen valuable works by old masters; and in 1831 the Rev. William Holwell-Carr bequeathed thirty-five pictures by a similar arrangement. The last extensive bequest in the department of the "Foreign Schools" was that of Mr. Wynn Ellis, in 1876, comprising ninety-four pictures. Other donations and bequests of great value, though numerically less important than those above noted, have from time to time augmented the treasures of the collection. In the Department of the "British and Modern Schools" the largest additions as yet made to the Gallery by private munificence are the gift of Mr. Robert Vernon in 1847, consisting of one hundred and fifty-seven pictures, and the bequest of Joseph Mallord William Turner, R.A., in 1856, embracing a hundred and five works in oil and an immense number in water colours and pencil by his own hand. Special mention may also be made of those works by John Constable, R.A., which have been presented, or bequeathed, by the family of the painter; as well as one splendid example presented by Mr. Henry Vaughan, who also in 1900 bequeathed a large collection of pictures and sketches.*

The resources of the Gallery have been increased by the following pecuniary bequests for the purchase of pictures:—

	£
In 1864 from Mr. Thomas Denison Lewis	- 10,000†
" 1878 " Mr. Richard Charles Wheeler	- 2,612
" 1881 " Mr. Francis Clarke - -	- 23,104
" 1885 " Mr. John Lucas Walker - -	- 10,000

In 1890, Messrs. N. M. Rothschild and Sons, Sir Edward Guinness, Bart. (now Lord Iveagh), and Mr. Charles Cotes,

* See the tabular list of donations and bequests appended to this catalogue.
† the conditions of the Lewis and the Clarke bequests the interest only of vested capital can be used.

each contributed 10,000*l.* towards the purchase of three pictures from the Longford Castle collection.

In 1899 Mr. Alfred C. de Rothschild and Mr. J. P. Heseltine each contributed 500*l.* towards the purchase of the two Rembrandts from Lord de Saumarez's Collection.

In 1904, Mr. W. Waldorf Astor, Mr. Alfred Beit, Lord Burton, Lord Iveagh, Mr. Pierpont Morgan, and Lady Wantage contributed the total sum of 21,000*l.* towards the cost of the "Darnley" Titian (No. 1944 in the National Gallery), purchased from Sir George Donaldson.

In 1906 the National Art-Collections Fund added to the representation of the Spanish School by presenting to the National Gallery the important picture "Venus and Cupid," by Velasquez.

Without a continuance of State support, however, the National Gallery would have remained deficient as a representative collection, and wanting in some of its most important contents. Between 1825, after the purchase of the Angerstein pictures, and 1855, a series of chosen works were added to the Gallery by means of special grants from the Government. In the latter year the establishment was reconstituted by a Treasury Minute, and a Board of Management was appointed consisting of a limited number of Trustees and a responsible Director. To this Board was entrusted the control of a subsidy to be annually voted by Parliament for the purchase of pictures. Under this system, and with such means at hand, the National Gallery has gradually taken its place abreast of the great continental institutions of its class. In more than one instance, however, where the regular annual grant would not have sufficed for the purchase *en bloc* of some important collection, or of some picture of especial value, the Government has stepped in, and recommended to Parliament an advance in aid. Such happened in the case of the Peel Collection, in 1871, and in 1885, when the "Ansidei Raphael" as well as the equestrian portrait of Charles I. by Van Dyck were acquired for the Gallery, and in 1890, when the Longford Castle pictures were purchased, and again in 1899, when the two Rembrandts from Lord de Saumarez's Collection were purchased.*

* Tabular lists of all purchases made for the collection whether in the department of the foreign or in that of the British Schools, will be found appended to the respective catalogues of those schools.

In 1893 Mr. Henry Tate, who had long desired to present to the Nation his collection of modern British pictures, generously offered to erect at his own cost a public Gallery for their reception, on condition that H.M. Government would provide a suitable site for the building. This offer was gratefully accepted. The site selected was in Grosvenor Road, Millbank. Designs for the structure were prepared by Mr. Tate's architect, Mr. Sidney R. J. Smith, and in July 1897, the institution was formally opened by His Majesty, King Edward VII., when Prince of Wales under the title of the "National Gallery of British Art." In November, 1899, the Building was enlarged by the addition of eight Picture Galleries and a large Sculpture Hall, at the cost of the munificent Donor of the Gallery. In addition to Sir Henry Tate's private collection, it now contains the pictures and sculpture purchased under Sir Francis Chantrey's Bequest, besides twenty-three pictures painted and presented by Mr. G. F. Watts, R.A., and nearly 170 examples of the modern British and Foreign Schools transferred from the National Gallery in Trafalgar Square.

The Collection at Trafalgar Square now consists of more than 1,400 pictures, of which about 180 are on loan to other Departments and to provincial institutions.

The original portion of the present building was erected at the national expense, after a design by William Wilkins, R.A., architect, and was originally intended to accommodate both the National Gallery and the Royal Academy. It was begun in 1832, and the east wing dedicated to the former institution was opened to the public April 9, 1838. In 1869, on the removal of the Royal Academy to Burlington House, the entire building, as it then stood, was given up to the National Gallery, but was already insufficient for the lodgment of the increased Collection. In the year 1876 the new wing, erected from a design by the late Mr. E. M. Barry, R.A., was added, and the Vernon Collection which had been temporarily exhibited at the South Kensington was removed to this Gallery.

The Gallery was still further enlarged by the addition of a staircase directly accessible from the grand portico consisting in three vestibules, of which the central one

opens into the first of two large and three smaller new rooms communicating with those of Mr. Barry's wing. In the sub-structure, on the groundfloor level, were provided two large studios or repairing rooms, and several smaller apartments together with store rooms and other offices.

These last alterations were executed by Her Majesty's Office of Works, under the superintendence of Mr. (now Sir John) J. Taylor, of that Department.

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No.		No.	
1,825	Gainsborough, <i>Thomas</i>	1,837	Raeburn, <i>Sir Henry</i>
1,826	Opie, <i>John</i>	1,840	Reynolds, <i>Sir Joshua</i>
1,827	Stothard, <i>Thomas</i>	1,841	Callcott, <i>Sir Augustus W.</i>
1,828	Nasmyth, <i>Patrick</i>	1,844	Thornhill, <i>Sir James</i>
1,829	} Stothard, <i>Thomas</i>	1,906	Romney, <i>George</i>
1,830		1,916	Nasmyth, <i>Patrick</i>
1,831	Crome, <i>John</i>	1,924	Reynolds, <i>Sir Joshua</i>
1,832	} Stothard, <i>Thomas</i>	1,935	Hogarth, <i>William</i>
1,833		1,491	Millais, <i>Sir John E.</i>
1,834	Reynolds, <i>Sir Joshua</i>	1,943	Cotes, <i>Francis</i>
1,835	} Stothard, <i>Thomas</i>	1,982	Hogarth, <i>William</i>
1,836		2,056	Morland, <i>George</i>

Fuseli, Henry, R.A.	1741-1825
Daniell, Thomas, R.A.	1749-1840
Smirke, Robert, R.A.	1752-1845
Beaumont, Sir George, Bart....	1753-1827
Stuart, Gilbert	1755-1828
Stothard, Thomas, R.A.	1755-1834
Raeburn, Sir Henry, R.A.	1756-1823
Blake, William	1757-1827
Nasmyth, Alexander	1758-1840
Hoppner, John, R.A.	1759-1810
Ibbetson, Julius Caesar	1759-1817
Abbott, Lemuel F.	1760-1803
Whitcombe, Thomas... ..	...1760?-—?
Opie, John	1761-1807
Morland, George	1763-1804
Arnald, George, A.R.A.	1763-1841
Westall, Richard, R.A.	1765-1836
Glover, John	1767-1849
Crome, John	1768-1821
Lawrence, Sir Thomas, P.R.A.	1769-1830
Barker, Thomas... ..	1769-1849
Ward, James, R.A.	1769-1859
Ladbrooke, Robert	1770-1842
Phillips, Thomas, R.A.	1770-1845
Shee, Sir Martin A., P.R.A.	1770-1850
Turner, Joseph M. W., R.A.	1775-1851
Constable, John, R.A.	1776-1837
Jackson, John, R.A.	1778-1831

Callcott, Sir Augustus W., R.A.	...	...	...	...	...	1779-1844
Cotman, John Sell	...	...	...	...	...	1782-1843
Wilkie, Sir David, R.A.	...	...	...	...	...	1785-1841
Nasmyth, Patrick	...	...	...	...	...	1786-1831
Cruikshank, George	...	...	...	...	...	1792-1878
Landseer, Sir Edwin, R.A.	...	...	...	...	...	1802-73
Millais, Sir John E., P.R.A.	...	...	...	...	...	1829-1896*

* See Biographical Memoirs of deceased Masters, in the Catalogue, arranged alphabetically.

Works by Modern Foreign painters in this Collection have, for lack of space, been hung for the present in the National Gallery of British Art, Millbank; but it is not intended that this arrangement should be permanent.

CATALOGUE.

ABBOTT (LEMUEL FRANCIS), 1760–1803.

A native of Leicestershire ; was born in 1760. At the age of fourteen he became a pupil of Francis Hayman, and subsequently followed Art as a portrait painter. He was an occasional exhibitor at the Royal Academy between 1788 and 1800. Several of his works, including a portrait of Lord Nelson, are in the National Portrait Gallery. He died in 1803.

No. **1198.** *Portrait of Mr. Henry Byne, of Carshalton, Surrey.*

Life size ; bust length ; face turned to the left. Painted when the sitter was, apparently, about thirty years of age. Dressed in a blue coat with brass buttons and a white muslin cravat. The face is clean shaven, and the hair of the head powdered. Dark background. Mr. Byne, a landed proprietor in Surrey, was first cousin to General Byne Skerrit, who fell at the battle of Bergen-op-Zoom.

On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.*

Presented in 1885, by Miss Catherine C. Lippincott (late of Brighton).

ARNALD (GEORGE), **A.R.A.**, 1763–1841.

Born in 1763, was elected an Associate of the Royal Academy in 1810, when he exhibited two works, viz. :—"A view of London from Greenwich Park," and a figure piece, entitled, "Pyramus and Thisbe." In the following year his name appears in the Royal Academy Catalogue as "Landscape Painter to H.R.H. the Duke of Gloucester," and as an exhibitor of two other pictures, viz. :—"A composition from a description of Pœstum, by the Abbé Dupaty," and a "View in Westmoreland : Morning." In 1812 he exhibited a view of "Coleorton Hall, the seat of Sir G. Beaumont," a "Cottage scene," "Interior of Howden Church, Yorkshire, with a funeral by torchlight," "A storm," and a "View of the Town of Bedford, with the old bridge in a

state of demolition." In 1813 five other works appeared, among them one illustrating a classic myth:—"The boar that killed Adonis brought before Venus."

From this time Arnald contributed for many years annually to the Royal Academy Exhibition, sending on one occasion as many as eight pictures, but in 1820 and 1826 his name is absent from the catalogue. He seems to have travelled and painted on the Continent, and among the results of his labours is a series of views on the River Meuse, from Liege to Mezieres, engraved in mezzotint from his drawings, and accompanied by descriptive text written by the author. The date of this publication is uncertain, but the drawings for it were probably made after the peace of 1815. Arnald died in 1841.

No. 1156. *On the Ouse, Yorkshire.*

A view looking across the river towards the opposite bank, where, on the left of the scene, two sailing barges are moored and a boat has been hauled ashore. To the right is the end of a stone wall or jetty with mooring rings attached. In the middle distance is a bridge, behind which rises a lofty building, apparently erected on the remains of an ancient castle. In the background trees and other buildings. The sky, across which storm clouds are drifting, is illumined towards the right by a sunset glow.

Painted on canvas 4 ft. 7 in. *h.* by 3 ft. 8 in. *w.*

Purchased in 1884 out of a pecuniary bequest made by the late Mr. Richard C. Wheeler.

BARKER (THOMAS), 1769—1847.

Was born in 1769 near the village of Pontypool, in Monmouthshire. His father, also a painter, afterwards settled in Bath, and here the son found a valuable patron in Mr. Spackman, a coach builder, who furnished the young painter about 1790 with the means of visiting Rome. This proved of great advantage to him, though Barker's taste was chiefly for landscape and rustic subjects, following somewhat in the steps of Gainsborough, who had gained a great reputation at Bath. Barker, however, painted also occasionally portraits and religious pieces. His career was a successful one; he settled at Bath, where, and in the neighbourhood, his works are still principally to be seen, and where he died on the 11th of December 1847.* He exhibited many

* *Art Union* for 1848.

works at the British Institution, but his name very seldom occurs in the catalogues of the Royal Academy; his brother Benjamin, also a good landscape painter, settled at Bath, was a more frequent exhibitor there. Thomas Barker's most remarkable work is the large fresco painted in his house at Sion Hill, Bath, representing "The inroad of the Turks upon Scio, in April, 1822." A very popular picture was his "Woodman," a copy of which in needlework by Miss Linwood was exhibited for many years in Leicester Square: the subject was described or illustrated by a quotation from Cowper's "Task."

No. 1039. *Landscape; perhaps on the Somerset Downs.*

In the foreground a clover field in which peasants are working or resting, and a donkey stands waiting for his load. In the distance a level country, and a river with hills beyond it.

On canvas, 2 ft. 2 in. *h.* by 3 ft. 3 in. *w.*

Purchased in 1878 from Mr. W. Fuller Maitland, M.P., out of a pecuniary bequest made by the late Mr. Richard Charles Wheeler.

No. 1306. *Landscape, with Figures and Cattle.*

The foreground is occupied by a flock of sheep and a sheep dog followed by rustics on horseback, who have just reached the brow of a hill on a wild road passing through mountainous country. On the right rises a rugged mass of rock. On the left two peasant women sit conversing by the roadside. In the middle distance is a thickly wooded glen with undulating moorland beyond. Above the horizon dark grey clouds are gathering, suggestive of a thunderstorm.

On canvas, 2 ft. 8 in. *h.* by 3 ft. 8½ in. *w.*

Purchased from Mrs. Briggs, from the interest of the "Lewis Fund," in 1890.

BEAUMONT (SIR GEORGE H.), 1753-1827.

Seventh baronet of the ancient family of the Beaumonts, of Stoughton Grange, Leicestershire, was born at Dunmow, in Essex, in 1753. He succeeded to the baronetcy in 1762, and was educated at Eton and at New College, Oxford. In 1778 he married Margaret Welles, granddaughter of Lord Chief Justice Welles, and in 1782 he made a tour, with Lady Beaumont, in Italy. During this tour he improved a taste which he had always shown

for the fine arts, and became a painter, having already had some instructions from Richard Wilson in landscape painting, the branch of the art which he adopted. He had, however, a generally cultivated taste in all matters of art, and he was ever the kind friend and the liberal patron of artists. His munificent donation of his own collection of pictures to the National Gallery has been already noticed in this catalogue (p. 6). Sir George was returned to Parliament, for Beeralston, in 1790. He died at the family seat of Coleorton in Leicestershire, Feb. 7, 1827.*

No. 105. *A Small Landscape.*

The wooded bank of a river, with a dark cluster of trees in the middle ground; two figures in full light in the foreground; mountains in the distance, and a stormy sky.

Engraved by R. Brandard, for Jones's *National Gallery of Pictures*, &c. On panel, 7½ in. *h.* by 9½ in. *w.*

Presented to the National Gallery, in 1828, by the dowager Lady Beaumont.

No. 119. *A Landscape, with Jaques and the wounded Stag.*

From Shakspeare's "*As You Like It*," Act ii.

" He lay along
Under an oak, whose antique root peeps out
Upon the brook that brawls along this wood;
To the which place a poor sequester'd stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish."

A woody landscape, representing a scene in the Ardennes. In the midst is a running stream, arched over by spreading oaks, admitting a gleam of light from the distance. Jaques, part only of whose figure is seen, reclines under the shade of an old oak in the foreground, and is contemplating the wounded stag drinking on the opposite side of the stream. In the middle distance is a small herd of deer, disturbed by the approach of a huntsman and his dogs.

Engraved by J. C. Bentley, for Jones's *National Gallery*. On canvas, 2 ft. 6 in. *h.* by 3 ft. 4 in. *w.*

Painted in 1819: presented to the National Gallery, in 1828, by the dowager Lady Beaumont.

* Jones, *National Gallery of Pictures*, &c.; there is a life of Sir G. Beaumont, some account of the origin of the National Gallery, in Cunningham's *Lives of the most Eminent British Painters, Sculptors, and Architects*, vol. vi.

BEECHEY (SIR WILLIAM), R.A., 1753-1839.

Was born at Burford, in Oxfordshire, in 1753, and was originally articled to a conveyancer at Stow. But having a strong love for Art, he determined to follow painting as a profession, and in 1772 he obtained admission as a student into the Royal Academy of Arts in London. He soon obtained reputation as a portrait-painter, and became ultimately one of the most distinguished of that class. In 1793 he was elected an associate of the Royal Academy, and was appointed in the same year portrait-painter to the Queen. He was elected an academician in 1798, after the completion of his large equestrian picture of George III., the Prince of Wales, and the Duke of York, attended by Generals Dundas, Sir W. Fawcett, and Goldsworthy, reviewing the Third and Tenth Dragoons; for this picture, which is now at Hampton Court, he was knighted; being the first artist since Sir Joshua Reynolds who had received that honour: West had declined it. Sir William died at Hampstead in 1839, at the advanced age of 86.^o He has surpassed all other painters in the number of his contributions to the Royal Academy exhibitions, exhibiting in sixty-four years 362 portraits.

No. 120. *Portrait of Joseph Nollekens, R.A., Sculptor.*

Nollekens was a distinguished sculptor of busts, and the predecessor of Sir Francis Chantrey, in the public favour in this respect. He died, possessed of great wealth, in London, in 1823, aged eighty-six. †

Engraved by C. Turner, A.R.A. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented to the National Gallery, in 1835, by the Rev. R. E. Kerrick.

No. 1670. *Portrait of Mr. James P. Johnstone.*

Half length, sitting on a red couch. The figure is slightly inclined to the left. The face is nearly full, turned to the right; the hair slightly powdered. He wears a green coat with green buttons and a very wide grey collar, a white waistcoat, and a muslin cravat and ruffle.

On canvas, 2 ft. 5½ ins. *h.* by 2 ft. 0¼ ins. *w.*

Bequeathed in 1898, by General J. Julius Johnstone.

* *Art Union Journal*, 1839. The large picture of the "Review" has been engraved by James Ward, R.A.

† J. T. Smith, *Nollekens and his Times*, &c., London, 1828.

No. **1671.** *Portrait of Mr. Alexander P. Johnstone.*

Nearly full face, slightly turned to the right, with the eyes regarding the spectator. The hair is powdered. He wears a green coat, buttoned up, with wide lapels and rolled collar, and a muslin cravat tied in a bow. Dark background.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. 0½ in. *w.*

Bequeathed in 1898, by General J. Julius Johnstone.

BETTES (JOHN), . . . ?-1573 ?

A distinguished English portrait-painter and miniaturist who lived in the reign of Queen Elizabeth, and enjoyed her patronage. He was a pupil of Nicholas Hilliard, but little or nothing is known of his career. Even the date of his birth is uncertain. It is supposed that he died in 1573.

No. **1496.** *Portrait of Edmund Butts.*

Of Barrow, in Suffolk, a son of Sir William Butts, Physician to Henry VIII.

Bust length, rather less than life size: three quarter face. A stout man with a florid complexion, light brown moustaches and bushy beard. He wears a black gown with a collar of brown fur, and a flat black cap. The hands are not seen. The background, which seems to have been repainted, bears this inscription:—
AN . . . DÑI 1545. XXVI ÆTATIS SV . . . Into the back of the panel a piece of thin painted wood has been inserted inscribed with the words *fact par Johan Bettes Anglois*. It is conjectured that this originally appeared on the face of the picture, which has been reduced in size.

Bought in 1897 at the sale of a collection belonging to the late Mr. George Richmond, R.A. Exhibited at Burlington House in 1875.

On panel, 1 ft. 6½ in. *h.* by 1 ft. 3½ in. *w.*

BLAKE (WILLIAM), 1757-1827.

William, the second child of James and Catherine Blake, was born November the 28th, 1757, in London, at No. 28 in Broad Street, Golden Square. His father, who was a hosier, sent him to Parr's drawing school in the Strand, where the boy had

opportunity to copy casts from the antique. At fourteen years of age he was apprenticed to James Basire, the second engraver of that name, with whom he remained seven years.

His apprenticeship ended, Blake studied for a time in the "Antique Schools" of the then newly founded Royal Academy. He also drew there from the living model. Thrown now upon his own hands, though still living with his father, he accepted employment from publishers, engraving for various works illustrations designed by others. Thus he became acquainted with Stothard, who, numbering about as many years as Blake, was already making designs for book illustration. Stothard introduced him to Flaxman, between whom and Blake a lasting friendship sprang up. In 1782 Blake married Catherine Boucher, whose steady love and devotion sustained him in many a trying hour. In 1784 his father died; and in the same year Blake, in company with Parker, an engraver, set up a shop for the sale of prints next door to his elder brother, who now succeeded to the hosiery business. But the partnership did not last long, and Blake removed to Poland Street. Working hard at his profession, and too often engaged on subjects little congenial to him, he continued struggling to gain a livelihood. His drawings occasionally found their way into the exhibitions of the Royal Academy, but probably remained unsold.

The death in 1787 of his young brother Robert, whom he had taken to live with and study under him, afflicted him deeply. It was in the following year that Blake produced that remarkable combination of exquisite verse and artistic loveliness of design, the "Songs of Innocence."

In the year in which it was published (1789), Blake engraved in a similar manner the mystical "Book of Thel," also a combination of writing and illuminated design. In 1790 appeared the "Marriage of Heaven and Hell," in which volume the text is printed in tone, the designs gorgeously coloured. In the succeeding year he found a sympathetic publisher in Johnson, of St. Paul's Churchyard, to whom he was introduced by Fuseli. Between 1793 and 1794 "The Gates of Paradise," "A Vision of the Daughters of Albion," and "America" appeared, all with marginal designs. The return from Rome of his friend Flaxman in the latter year caused Blake to be intrusted with the engraving, under Piroli's direction, of Flaxman's designs to the "Odyssey." Then also appeared the "Songs of Experience," a counterpart of the "Songs of Innocence," of similar form, of equal beauty, but in matter graver and sadder. In 1796 he received a commission to draw and engrave illustrations to Young's "Night Thoughts."

In 1821 Blake removed from South Molton Street to 3, Fountain Court, Strand, where he resided till his death. He was employed by Doctor Thornton to illustrate an edition of Virgil's "Pastorals," intended for school use. The drawings, small, and highly poetic in conception, were cut on wood by Blake, his first essay in that process. In 1823 Dr. Butts bought from Blake a set of coloured drawings illustrating the book of Job. A repetition of these, with some differences, was made for the late John Linnell, who had now become Blake's devoted friend. He induced Blake to study the engravings of Divier, Marc Antonio, and Bonasoni; and the results of that study, so far as method is concerned, are perceptible in Blake's finest set of engravings,—the series from the original "Illustrations to the book of Job." A vivid and weird ideality, a sense of beauty and terror, and a primæval simplicity pervade these wondrous inventions. Blake was then verging on his seventieth year. Yet he afterwards drew and partly engraved, at Linnell's instigation, the illustrations of Dante's "Inferno," in which the imaginative power appears as strong as ever.

Supported by the generous aid of Linnell, who supplied it under the name of advances in hand for the work last named, Blake's mortal frame succumbed, his mind never, to the touch of time and disease. He died in the arms of his faithful wife on the 12th of August 1827. During his later years, appreciating friends surrounded him, most of them younger, some very much younger, than himself; of these were Linnell, Aders, Crabb Robinson, Calvert, Tatham, Samuel Palmer, and Mr. George Richmond (R.A.) who was amongst the few devoted ones that followed the remains of Blake to their final resting-place in Bunhill Fields Cemetery. Blake produced an immense number of drawings, as well as several paintings in a method which it pleased him to call fresco. A complete list of his works, carefully composed and annotated by Mr. W. M. Rossetti, will be found appended to Gilchrist's "Life of William Blake," a work which contains all that is known of this pure-hearted, single-minded poet-artist. Of his poetry this is not the place to speak.

No. **1110.** *The Spiritual Form of Pitt guiding Behemoth.*

"He is that Angel who, pleased to perform the Almighty's orders, rides on the whirlwind directing the storms of war. He is commanding the Reaper to reap the Vine of the earth and the Ploughmen to plough up the cities and towers."

On canvas, 2 ft. 5½ ins. h. by 2 ft. ½ in. w.

in 1882, from the Executors of the late Mr. Samuel Palmer
a painter.

No. **1164.** *The Procession from Calvary.*

The body of Our Lord, rigid in death, and stretched upon a bier, is borne on the shoulders of four disciples, while a fifth (St. Peter?) walks by the side leaning on a staff. The Virgin, whose hands are clasped in prayer, follows the bier. Behind her are two of the holy women.

All the figures, which are about seven inches in height, wear long straight robes reaching to the ground. On the Virgin's head is a white linen veil, which descends to her feet. Background of trees and buildings, with Mount Calvary in the distance. Blue sky streaked with white horizontal clouds.

Painted on paper affixed to cardboard, 10½ in. *h.* by 2¾ in. *w.*

Presented by Mr. Francis T. Palgrave, 1884.

BROOKING (CHARLES), 1723-1759.

An English marine painter, of whose life and artistic career but few particulars have been preserved. He was born in 1723, and seems to have held some minor appointment in the Deptford Dockyard, where he probably acquired a taste for representing sea-coast scenes and shipping, without receiving any technical instruction in art. It is probable, however, that he must have had some opportunity of examining Dutch works of this class and forming his style upon them. Naval engagements, merchant craft, and similar subjects appear to have employed his brush or pencil for some years, but as an amateur he derived but little profit from the work, and only found a market for his pictures among an inferior class of dealers. At last his ability attracted the attention of a wealthy patron who befriended him; but it was too late. Brooking's health had already begun to fail, and he died of decline in 1759, leaving his family in want.

Among his works (which have been engraved by Ravenet, Canot, and others) is a large sea-piece preserved at the Foundling Hospital.

No. **1475.** "*The Calm*" (*a Sea-shore Scene*).

In the middle distance several yachts and sailing boats lie becalmed. On a rock in the foreground three sailors stand conversing, while a third pushes off a boat from a flat sandy beach. From the horizon cloud cumuli rise into a summer sky.

On canvas, 10¾ in. *h.* by 2 ft. 9 in. *w.*

Bequeathed by the Rev. Richard G. Maul in 1896.

CALLCOTT (SIR AUGUSTUS W.), R.A., 1779-1844.

Sometimes called the English Claude, was born at Kensington in 1779. He was a chorister boy, and officiated for some years in Westminster Abbey under Dr. Cooke. Callcott, however, adopted painting as his profession, at an early age. Having received some instruction from Hoppner, the eminent portrait painter, he originally pursued the same branch of art; but eventually, and until the last few years of his life, he devoted himself exclusively to landscape painting. Callcott was elected a member of the Royal Academy in 1810, and from that time, until within a short period of his death in 1844, was a constant and distinguished contributor to its exhibitions, exhibiting in all 123 works. In 1837 he first departed from his usual subjects, and exhibited a picture of "Raphael and the Fornarina," now well known from the print of it by Lumb Stocks, R.A., which was distributed to the subscribers of the London Art Union in 1843. His picture of "Milton and his Daughters" was exhibited in 1840.

In 1837 he was knighted by the Queen, and in 1844 he was appointed the successor of Mr. Seguier as conservator of the Royal Pictures; an office which he held for a few months only. Sir Augustus Callcott died on the 25th of November 1844, and was buried on the 30th, in Kensal Green Cemetery, where his wife, Lady Callcott, had been buried two years before.*

No. 340. Dutch Peasants returning from Market.

Two girls on foot, and a woman and child on ponies are fording a brook, on their way from the market town, which is seen between the trees in the background.

Engraved by Flunden; and by J. Cousen. On canvas, 3 ft. 7 in. h. by 4 ft. 9 in. w.

Exhibited at the Royal Academy in 1834. VERNON COLLECTION.

No. 342. Landscape with Cattle.

azing; early morning.

by R. Brandard. On wood 6 in. h. by 13 in. w. VERNON

• *The Wooden Bridge.*

o bridge occupies the centre of the picture; the calm
ch passe^s under it is slightly rippled by some ducks
on its o the right on the opposite side a man

seated in a boat is conversing with a woman who holds an infant in her arms, and stands on a small landing place near him. On the left of the bridge above is a farm house, sheltered by a cluster of tall trees; a team and cart are just upon the point of crossing the bridge.

Engraved by J. C. Bentley. On canvas, 9 in. *h.* by 12 in. *w.* VERNON COLLECTION.

No. 344. *The Benighted Traveller.*

A small sketch of a barefooted wanderer with a child on his back, by the door of a cottage, at which two women are standing. The moon is seen just above the horizon.

"The wayworn traveller's daylight fails too soon,
While threat'ning storms chase down the rayless moon;
To ask his path across the length'ning moor
Turning, he seeks the last lone cottage door
Whence the bright faggot shoots its cheerful light,
And, adding double darkness to the night,
Brings all the comforts of that home to mind
He spurned in youth, but longs in age to find."

Engraved by A. Heath. On paper attached to millboard, 6 in. *h.* by 5 in. *w.*

A sketch for a picture exhibited at the Royal Academy in 1832. VERNON COLLECTION.

No. 346. *Entrance to Pisa from Leghorn.*

On the right is seen a portion of the quay of the Arno, and the buildings about the gate leading into the city from Leghorn, with the old tower of the western bridge over the river; the left side is entirely occupied by the river.

Engraved by J. C. Bentley. On canvas, 3 ft. 6½ in. *h.* by 5 ft. 4½ in. *w.*

Exhibited at the Royal Academy in 1833. VERNON COLLECTION.

No. 348. *View on the Coast of Holland, with Fishing Boats off the Shore and Figures on the Sands.*

This picture has been supposed to be a copy from a work by a Dutch master. The costume of the figures appears to be of somewhat remote date.

Engraved by J. C. Bentley. On wood, 6½ in. *h.* by 9½ in. *w.* VERNON COLLECTION.

No. 1841. *Fishing on a Mere.*

To the right and centre a slightly rising ground, thickly wooded, shuts in a small mere on which to the left, is a punt with two figures fishing.

On canvas, 1 ft. 1 in. *h.* by 1 ft. 4½ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

CONSTABLE (JOHN), R.A., 1776-1837.

Was born at East Bergholt, in Suffolk, in 1776. His father intended him for the business of a miller, but Constable's taste for landscape painting early developed itself, and he resolved to be a painter. He became a student of the Royal Academy in 1800, received some instruction in landscape painting from R. R. Reinagle, R.A., and was much encouraged by Sir George Beaumont. In 1816 he married; and from 1820 he resided at Hampstead, the beautiful neighbourhood of which chiefly occupied his pencil for the remainder of his life. He was elected a member of the Royal Academy in 1829, having been for ten years an associate; and he exhibited altogether 104 works at the Academy. He died in London, the 30th of March 1837.*

Constable's landscapes are conspicuous for the simplicity of their subjects, consisting generally of a cottage, a village church, or green, or the simple meadow; some are distinguished for the effect of dew or rain. "There is a place," says Mr. Leslie,† "among our painters, which Turner left unoccupied, and which neither Wilson, Gainsborough, Cozens, nor Girtin so completely filled as John Constable. He was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

"I love," said Constable, "every stile, and stump, and lane in the village: as long as I am able to hold a brush, I shall never cease to paint them."‡

* *A Memoir of the Life of John Constable, Esq., R.A., composed chiefly of his Letters.* By C. R. Leslie, Esq., R.A. London, 1842. It contains twenty-two engravings from Constable's works.

† *Handbook for Young Painters.* 1855.

‡ Mr. Uwins, in the *Journal of the Phrenological Society.* 1843.

No. 130. *The Corn Field, or Country Lane.**

The principal feature of this English landscape, the field of ripe corn, is seen in the middle ground, between two groups of trees occupying the sides of the picture. In the foreground is a shepherd boy drinking from a stream by the roadside on the left; his small flock, guarded by his trusty dog, occupies the centre of this part of the picture. In the extreme distance is seen a village church towering above the humble dwellings of its neighbourhood.

Engraved by D. Lucas. On canvas, 4 ft. 8 in. *h.* by 4 ft. *w.*

This picture was painted in 1826, and presented to the National Gallery in 1837, by an association of gentlemen, who purchased it of the painter's executors.

No. 327. *The Valley Farm.*

This is a view of a farmhouse, known as "Willy Lott's House;" it is situated on the bank of the Stour, near Flatford Mill, the property of the painter's father, near East Bergholt, Suffolk. The house has been painted several times by Constable.†

Engraved by J. C. Bentley. On canvas, 4 ft. 9½ in. *h.* by 4 ft. 1 in. *w.*

Exhibited at the Royal Academy in 1835. VERNON COLLECTION.

No. 1065. *A Cornfield, with figures. A sketch.*

In a field of corn, partly reaped and stooked, some peasants are working or resting. The sky-line is formed by farm buildings and trees. Rain-clouds float past.

On canvas, 9½ in. *h.* by 1 ft. 3½ in. *w.*

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

* The painter's son (Mr. C. G. Constable), in a letter to the editor of the *Art Journal* written in 1869, states—"I have only just seen the *Art Journal* for January, and read the notice of 'The Cornfield,' painted by my father. I agree with you as to 'The Cornfield' being somewhat of a misnomer, for the reason stated in your notice—I would rather it had been called 'A Suffolk Lane.'—It was taken in the lane leading from East Bergholt (my father's native village) to the pathway to Dedham across the meadows, a quarter of a mile from East Bergholt Church and one mile from Dedham Church, as the crow flies. The little church in the distance never existed; it is one of the rare instances where my father availed himself of the painter's license to improve the composition. Dedham Church has a much larger tower and lies to the right hand outside the limits of this picture. The scene is greatly changed now; all the large trees on the left were cut down some years ago.

† Willy Lott, its possessor, was born in this house, and it is said "has passed more than 80 years without having spent four whole days away from it."—Leslie's *Constable*.

No. **1066.** *On Barnes Common.*

In the foreground the banks of a rivulet with two children, one standing, the other seated. Beyond, the high road, along which a stage coach passes rapidly. More distant, a tall wind-mill, a cottage, and some trees. A cloudy sky.

On canvas, $9\frac{1}{2}$ in. *h.* by 1 ft. $1\frac{1}{2}$ in. *w.*

Sold at Mr. Garle's sale in 1862.

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. **1207.** *The Hay-Wain.*

An English landscape. The foreground is occupied by a shallow stream through which a rustic cart with two men in it is passing. On the left a half-timbered cottage with steep tiled roofs and gabled walls, flanked by oak trees. On the right a fisherman, half concealed by a bush, stands by his punt. In the middle distance green meadows with woodland beyond. Stormy sky, across which cloud cumuli are drifting.

Signed and dated, "John Constable, pinxt., London, 1821."

On canvas, 4 ft. $2\frac{3}{4}$ in. *h.* by 6 ft. 1 in. *w.*

Exhibited among other pictures by Old Masters at Burlington House in 1885-86, and presented to the National Gallery by Mr. Henry Vaughan.

No. **1246.** *A House at Hampstead.*

A slight but effective sketch. In the foreground a pond surrounded by trees and skirted by a road, along which cattle and rustic figures are passing. In the right-hand corner a horse, bestriden by a man in a red jacket, stands in the water drinking. A house, half hidden by foliage, is seen in the middle distance. Above, cloud cumuli drift across a blue sky.

On canvas, 1 ft. $1\frac{3}{4}$ in. *h.* by $11\frac{1}{2}$ in. *w.*

Presented by Miss Isabel Constable in 1888.

No. **1272.** *The Cenotaph.*

Erected in memory of Sir Joshua Reynolds, by Sir George Beaumont. Surrounded by lofty oaks and beech trees, the colour of whose foliage denotes late autumn, the monument stands in Coleorton Park, Leicestershire, flanked by two stone pedestals

surmounted by busts of Raphael and Michael Angelo. At the base of the cenotaph is a small pool of water, which a stag is just quitting.

On canvas, 4 ft. 2½ in. *h.* by 3 ft. 6½ in. *w.*

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable.

No. **1273.** *Flatford Mill, on the River Stour.*

On the left of the foreground a draught-horse, bestridden by a boy, stands on the towing path, while a man adjusts the rope by which it is attached to a barge floating in the weir, under the guidance of bargemen. On the right is an old and dilapidated oak tree, round the trunk of which a streamlet winds between sedgy banks. In the middle distance the river is intersected by a lock, surrounded by trees and farm buildings. Above, a sunny sky, across which large clouds are drifting.

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 2 in. *w.*

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable.

No. **1274.** *The Glebe Farm.*

The view overlooks a winding lane, which passes between two thickly-wooded banks. On the left a large oak tree, casting its shadow on the road, marks the entrance to a steep path. On the summit of the opposite bank is an old gabled homestead surrounded by trees, behind which rises the tower of a village church. In the foreground is a felled tree, near which a rustic child is sitting. On the right a cow stands drinking from a pool. Blue sky crossed by fleecy clouds.

On canvas, 2 ft. 1 in. *h.* by 3 ft. 1½ in. *w.*

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable.

No. **1275.** *View at Hampstead.*

On the right of the foreground is a rugged cliff, at the base of which two donkeys stand in shelter from the wind. On the left a thickly-wooded hill rises above a pool or stream, in which cattle are drinking. In the middle distance a windmill on rising

ground. Beyond is a village surrounded by undulating country. Above, a stormy sky, in which a rainbow gleams through dark clouds.

On canvas, 1 ft. $7\frac{1}{2}$ in. *h.* by 2 ft. $5\frac{1}{2}$ in. *w.*

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable.

No. **1813.** *View on Hampstead Heath.*

This is a different treatment of the same subject as that of No. 1275. On the right of the foreground is a steep bank, partly covered with moss and dead leaves, on the top of which a boy is lying. On the left a wooded slope in the middle distance rises above a pond, in which some men are watering some black horses. The middle of the picture is filled with distant trees, fields, and hedgerows, which take the place of the windmill in No. 1275, and beyond is a great stretch of flat cultivated country. The light breaks in streaks through a stormy sky.

On canvas, 1 ft. 1 in. *h.* by 1 ft. $7\frac{1}{2}$ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1500.

No. **1814.** *Salisbury Cathedral.*

This is a sketch for the famous picture of "Salisbury Cathedral from the Bishop's Garden," painted and exhibited by Constable in 1823, and now in the Victoria and Albert Museum. The near foreground is occupied by a path leading over a footbridge, which a man is crossing with his dog. Beyond is the river, which is being forded by a waggon and a team of three horses, and which bends between a flat meadow on the right and some osier beds on the left round to the cathedral and town in the distance. The left of the picture is filled by some tall trees leaning to the left.

On canvas, 1 ft. 2 in. *h.* by 1 ft. 8 in. *w.*

Exhibited among other pictures by Old Masters at Burlington House in 1886.

Bequeathed by Mr. Henry Vaughan in 1900.

No. **1815.** *Summer Afternoon after a Shower*

On the right is a round hill with meadows of grass in seed intersected by a hedge. A woman and some children are passing through the long grass. Beyond the hill is a windmill, and on the left a wooded plain with a field and red cottage. A heavy

thunder cloud is passing away to the left, and near the foreground is sketched a man on a white horse looking over a hedge. This sketch is said to be a recollection of an effect seen by Constable near Redhill on a journey from Brighton. It was the original of an engraving in the "English Landscape."

On canvas, 1 ft. 1½ in. *h.* by 1 ft. 5 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. **1816.** *The Mill Stream.*

This is a study for the "Mill and Stream" which form the subject of the fine picture known as the "Hay Wain," No. 1207 in this Gallery, which was given to the nation by Mr. Henry Vaughan in 1886. On the left of the stream stands a group of red-roofed gabled buildings. The stream is arched over in the middle of the picture by tall elms. A boy in a red waistcoat is seen fishing from the bank on the right.

On canvas, 8 in. *h.* by 11¼ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. **1817.** *The Gleaners.*

A sketch near Brighton, painted 20th August, 1824. A cornfield is relieved against a stormy sky. Two windmills and a house are shown over the rising ground of the field. Two girls are gleaning to the left.

On canvas, 6½ in. *h.* by 1 ft. *w.*

Formerly in the possession of Captain C. Constable, the painter's son.

Bequeathed by Mr. Henry Vaughan in 1900.

No. **1818.** *View at Epsom.*

A sketch from nature of an open park-like country, with groups of trees, and cattle feeding, under a cloudy summer sky.

In oil, on millboard, 11 in. *h.* by 1 ft. 1½ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. **1819.** *Stoke-by-Nayland, Suffolk.*

A rough and powerful sketch of a village with a large church, seen beyond a group of trees on the right, under a heavily clouded sky. In the foreground is the figure of a woman carrying a large bundle on her head.

On canvas, 7 in. *h.* by 10 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. 1820. *Dedham.*

A rough sketch from nature of Dedham, with its church tower, seen beyond the meadows on the further side of the river Stour. In the foreground is a lock with some figures in a boat, and a man stooping on the right.

In oil, on paper, $6\frac{1}{2}$ in. *h.* by 10 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. 1821. *A Country Lane.*

A sketch from nature of a road bordered by lofty trees, from which a short lane leads to the gate of a field. On the left is a boy lying on his face drinking from a small stream which crosses the road in the foreground. On the right is a girl standing, with a pitcher in her hand.

This sketch seems to have served as the motive for the picture of "The Cornfield," No. 130, described above.

On canvas, $7\frac{1}{2}$ in. *h.* by $11\frac{1}{2}$ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. 1822. *Dedham Vale.*

A view of the open country round Dedham, with the river Stour winding through it, seen from a wooded height under a cloudy sky, which throws shadows over the landscape. Dedham church tower is a conspicuous feature in the centre of the scene.

On canvas, $9\frac{1}{2}$ in. *h.* by $11\frac{1}{2}$ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. 1823. *The Glebe Farm.*

A rough sketch, or the commencement of a picture, of Langham Church with the glebe farm attached. The subject is identical with the finished picture, No. 1274 in this collection, but with a different effect of light and sky.

On canvas, 1 ft. 11 in. *h.* by 2 ft. 7 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. 1824. *Sketch of a Landscape.*

A blue sky is shown in patches behind a broken mass of bright cumulus cloud below which darker clouds are moving. A flat

field is in the foreground bounded by a long stretch of trees, beyond which is an horizon of low hills partly in cloud shadow.

On canvas, 4½ in. *h.* by 9 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

COPLEY (JOHN S.), R.A., 1737-1815,

Historical and portrait painter, was born in 1737, at Boston, U.S., where his parents had then recently settled. His father was English, his mother Irish.^o In 1774, having already attained eminence as a portrait painter at Boston, he set out for Italy by way of England. He returned from Italy at the close of the year 1775, and established himself in London, where he was elected an associate in 1777, and a member of the Royal Academy in 1779. This was the period that he executed his masterpieces, "The Death of Lord Chatham," and the "Death of Major Pierson," both now in this collection. This picture was followed by another celebrated work, "Charles I. ordering the Arrest of the Five Members of the House of Commons." None of these pictures were exhibited at the Royal Academy. Copley sent only forty-two works to the exhibition, and nearly all portraits; of the few exceptions were, "The Offer of the Crown to Lady Jane Gray," exhibited in 1808; and the "Resurrection of our Lord," in 1812, his last exhibited work. Copley died September the 9th, 1815.

No. 100. *The Death of the Earl of Chatham.*

The scene represented in this picture took place in the old House of Lords (the Painted Chamber), April the 7th, 1778. The Earl, after unusual exertions, when in a very debilitated state of health, fainted in making an effort to reply to the Duke of Richmond's speech on a motion respecting an address to the King, intimating the necessity of the acknowledgment of the independence of that portion of the British North American colonies now constituting the United States.† The Earl was carried home, and never again rose from his bed. He died on the 11th of May following. The heads in this picture, of which there are fifty-five,

^oCunningham, *Lives of the most Eminent British Painters, &c.*

† Thackray, *History of the Earl of Chatham.*

are all portraits. The peers are in their state robes. The prominent figure to the right is the Duke of Richmond, the well-known patron of the arts.^c

Engraved on a large scale, by F. Bartolozzi; and in small in Jones's *National Gallery*. On canvas, 7 ft. 6 in. *h.* by 10 ft. 1 in. *w.*

This picture, painted in 1779--80, was presented to the National Gallery in 1828 by the Earl of Liverpool.

No. **733.** *The Death of Major Pierson,*

Who was killed in an engagement with some French troops at St. Helier, Jersey, on the 6th of January 1781, in his twenty-fourth year only. The French soldier who killed him was immediately shot down by the Major's black servant. The chief incident represented in the picture is the carrying the body of Major Pierson out of the fight, and the figures about and near this principal group are all portraits. They are, commencing from the spectator's left, Captain Clephane leading the charge, Captain Macneil, the black servant shooting the man who shot Major Pierson, Adjutant Harrison supporting the shoulders, the Major, Captain Corbett, Lieutenant Drysdale, Ensign Rowan, Ensign Smith, Captain Hemery, and Lieutenant Buchanan, all but one—a captain of the Jersey Militia—officers of the 95th Regiment.†

On the left is a dying serjeant, to the right a group of women flying from the scene; and in the background is a part of the town, and a distant hill beyond.

On canvas, 8 ft. 1 in. *h.* by 11 ft. 11 in. *w.* Engraved on a large scale by James Heath, for Alderman Boydell, in 1784; copied by A. Kessler.

Painted for Alderman Boydell, as a companion to the "Death of Chatham," in 1783. Purchased for the National Gallery at the sale of Lord Lyndhurst's pictures in 1864.

No. **787.** *The Siege and Relief of Gibraltar, with Portraits of Lord Heathfield, Lieut.-Gen. Sir Robert Boyd, Major-Generals Sir William Green, Picton, and De la Motte; Sir Roger Curtis, Capt. Drinkwater, and others.*

The incident represented is the repulse of the Spanish floating batteries; the firing has partly ceased, and the English officers

* See the Explanatory key near the picture.

† See a prospectus of the print from this picture, published by Alderman ovdell in 1784.

are endeavouring to rescue the sufferers from the burning vessels. A sketch or study for the large picture at Guild Hall painted for the Court of Common Council of the City of London.

On canvas, 4 ft. 4 in. *h.* by 6 ft. 2 in. *w.*

Engraved on a large scale by William Sharp.

Formerly in the possession of Lord Lyndhurst; purchased from Mr. William Grist in 1868.

No. **1072.** *The death of the Earl of Chatham.*

A sketch in monochrome.

On canvas, 2 ft. *h.* by 2 ft. 5 in. *w.*

No. **1073.** *The death of the Earl of Chatham.*

A sketch in monochrome.

On canvas, 2 ft. 3½ in. *h.* by 3 ft. 4½ in. *w.*

These two canvases are preparatory studies for Copley's great picture of the death of Lord Chatham (No. 100), and represent successive stages in the development of the composition. It will be found interesting to compare them with the completed picture, and to observe the steps by which the painter, while retaining the main idea of the work, arrived at its final arrangement.

No. 1072 was in Lord Lyndhurst's sale in 1864; No. 1073 in that of the Rev. H. S. Trimmer in 1860. Both were purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

COTES (FRANCIS), R.A., 1725 ?-1770.

An English portrait-painter of considerable merit, was born about 1725. He became the pupil of George Knapton, and, like his master, he worked in crayons as well as in oil-colour. Walpole in his "Anecdotes of Painting" compares Cotes's crayon studies to those of Rosalba, and it is said that Hogarth preferred him as a portrait-painter to Reynolds. Cotes painted the Queen, with the Princess Royal, then an infant, in her lap. O'Brien the comedian, Mrs. Child of Osterley Park, and Miss Wilton, afterwards Lady Chambers, also sat to him. A painful disorder cut short his career in the prime of life, and he died in July 1770.

No. 1281. *Portrait of Mrs. Brocas.*

Life-size, seen to the waist ; three-quarter face turned to the right. Dressed in a white silk gown open at the chest, and embroidered with gold thread, and a full-sleeved grey silk robe edged with brown fur. She wears crystal ear-drops, and her copious black hair is entwined at the top of her head with a string of beads. Green background enclosed in a painted oval.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

Presented by Mr. George Holt, in 1889.

No. 1943. *Portrait of Paul Sandby, R.A.*

The artist is represented seated with his legs crossed at an open window, making a sketch of the landscape or some object outside. His right hand holds the port-crayon with which he is drawing on a sheet of paper placed on a closed book which is partly supported on his knee, and is held in his left hand which leans on the window sill. He wears a light-coloured coat with gilt buttons and frogs of gold braid, open in front and showing a soft shirt with a lace fall and ruffles, knee breeches, and ribbed blue stockings. The face is clean shaven and youthful, and his hair is tied back with a ribbon. The figure is relieved against the white panelled shutters behind him, while the face shows light against the dark trees outside. On the back of the canvas is the inscription "Paul Sandby, aged 34."

On canvas, 4 ft. 1½ in. *h.* by 3 ft. 3½ in. *w.*

Bequeathed by Mr. W. A. Sandby, in 1904.

COTMAN (JOHN SELL), 1782?-1842,

Was born at Norwich about the year 1782, and received his early education at the Free Grammar School in that city. It was originally intended that he should follow his father's business, that of a linendraper, in London Lane ; but the boy showed such a decided taste for art that this intention was abandoned, not without reluctance on his father's part, and young Cotman went to London, where he spent some years in studying

design in company with Turner, Girtin, and Munn, and applying himself especially to the illustration of architectural subjects, which he painted in water-colours and etched with great skill.

In 1807 the Norwich Society of Artists was founded, and shortly after this Cotman appears to have returned to his native town, where he contributed no less than sixty-seven pictures to the Exhibition, several of them being portraits. It is probable, however, that the sale of his works was at this period not very remunerative, and an early marriage rendered it necessary that he should add to his income by giving lessons in drawing and painting. This occupation gave him access to the parks and mansions of country gentry resident near Norwich, and helped him to fill his portfolio with valuable studies of architecture and landscape.

After a time he left Norwich and went to live at Yarmouth, where he made the acquaintance of Mr. Dawson Turner, a distinguished antiquary, with whom he subsequently became associated in more than one literary work. In 1811 Cotman published the first of a series of etchings illustrating the "Architectural Antiquities of Norfolk" and "Engravings of Sepulchral Brasses." In 1817 he accompanied Mr. Dawson Turner on a tour in Normandy, which he revisited in 1818 and 1820. The result was a work entitled "The Architectural Antiquities of Normandy," published in two folio volumes, for which Mr. Dawson Turner supplied the letterpress. In 1825, Cotman, who by this time had returned to live in Norwich, became an Associate of the London Society of Painters in Water Colours, to whose Exhibition he constantly contributed for many years. In 1834, having been appointed teacher of drawing at King's College School, he removed to London, and resided in Hunter Street, Brunswick Square. A few years later he entered into an arrangement with Mr. Bohn, by which his early studies were re-published with considerable additions in a collected form, under the titles of "Architectural Etchings of Old English Buildings" (two folio volumes containing 240 plates), "Sepulchral Brasses of Norfolk and Suffolk" (two volumes, 170 plates), and the "Liber Studiorum" (48 plates). Cotman painted in oil as well as in water colours, but it is as a water-colour artist and etcher that his name is best known. He drew architecture with great vigour and dexterity, and his studies are especially successful in the treatment of light and shade. He formed with Crome and other painters of his native country a local coterie, which is still remembered as the "Norfolk School," and has exercised some influence on British art. Cotman's health seems to have declined after he took up his residence in London. He suffered severely from mental depression, and died on the 28th of July 1842.

No. **1111.** *River Scene.*

Two boats sailing down the river under a slack wind. In the nearer one are several men seated in the stern or leaning over the boat's side; grey sky, with cloud cumuli, rising from the horizon.

On canvas, 1 ft. 9½ in. *h.* by 2 ft. 6½ in. *w.*

Purchased in 1882 from Mr. William Cox.

No. **1458.** *A Galiot in a Gale.*

An angry sea with foam-crested waves, over which a fishing boat with full sail scuds before the wind. In the stern are three men, one of whom is steering. The deck is protected by an awning. In the distance, towards the right of the scene, rise lofty cliffs, at the base of which lies a village. Seagulls swoop around the boat. Above is a stormy sky.

On canvas, 3 ft. 7 in. *h.* by 4 ft. 6½ in. *w.*

Purchased in 1895 at the sale of the late Mr. James Price's Collection.

CROME (JOUN), 1768-1821,

Commonly called OLD CROME, to distinguish him from other younger painters of the name and family, was born at Norwich, where his father kept a public-house, December 2nd, 1768, and was brought up as a coach-painter; this occupation, however, he soon forsook for that of a drawing master, devoting his leisure time to making sketches in oil colours, chiefly from the vicinity of his native city. The materials of Crome's pictures are generally exceedingly simple, but he has often produced an admirable effect with them. He exhibited occasionally at the Royal Academy in London; twelve of his works were hung between the years 1807 and 1818, both inclusive; all "views" or "landscapes" with one exception, in 1809, when he exhibited a "Blacksmith's shop." Crome died at Norwich on the 22nd April, 1821.

No. **689.** *Mousehold Heath, near Norwich.*

An extensive view of undulating moorland.

On canvas, 3 ft. 7 in. *h.* by 5 ft. 11 in. *w.*

Purchased from Mr. William Yetts, of Great Yarmouth, out of the International Exhibition of 1862.

No. **897.** *A View at Chapel-fields, Norwich.*

An avenue, figures and cattle passing; an old woman seated at a stall on the spectator's left.

On canvas, 2 ft. 5 in. *h.* by 3 ft. 7 in. *w.*

Bequeathed by Mr. Henry F. Chorley in 1872.

No. **926.** *The Windmill, on an undulating heath, probably Mousehold Heath, in the neighbourhood of Norwich.*

In the foreground, to the spectator's right, are some trees and bushes, and on the other side a man, seated on a pony, is passing by a finger-post through a gateway: two donkeys on the brink of a gravel pit are seen in the middle ground, to the left.

On wood, 3 ft. 7 in. *h.* by 3 ft. *w.*

Purchased from the Lewis Fund, at the sale of Mr. Watts Russell's collection in 1875.

No. **1037.** *Slate Quarries.*

A Welsh landscape, looking down upon a lake skirted by a road: with mountains in the distance, from which fleecy clouds are rising. In the foreground, which is the rocky brow of a hill, a few figures are introduced.

On canvas, 4 ft. 4 in. *h.* by 5 ft. 2 in. *w.*

Purchased in 1878 from Mr. W. Fuller Maitland, M.P., out of a pecuniary bequest made by the late Mr. Richard Charles Wheeler.

No. **1831.** *Brathay Bridge, Westmoreland.*

A rapid rocky stream is spanned by a stone bridge as it issues from a lake and occupies the foreground of the picture. The bridge is in deep shadow, and serves to unite two fine masses of trees on either side of the stream. Beyond the bridge is a lake with hilly country beyond. Two men are fishing from the bridge, and two figures, one on horseback, are crossing it. A figure stretched on the rocks in the foreground. The sky is sunny, with white clouds

On canvas, 1 ft. 6½ in. *h.* by 2 ft. 1½ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

DANIELL (THOMAS), **R.A.**, 1748-9-1840,

Was born in 1748-9, and was originally apprenticed to a painter of heraldry. He, however, devoted himself to landscape painting and engraving, and distinguished himself by an extensive work on Indian scenery—"Antiquities and Views in India, from the Drawings of Thomas Daniell. Engraved by Thomas and William Daniell." London, 1795-1808. Large folio.

Daniell went to the East in 1783, taking with him his nephew William, then a boy of 14 years only, and they traversed the whole country of India, from Cape Comorin to the Himalaya mountains, sketching all that was remarkable on their way: this arduous journey occupied them 10 years.

Thomas was elected a member of the Royal Academy in 1788, having held the lower grade of associate for only two years. He contributed many pictures to its exhibitions, and died in London on the 19th of March 1840, aged 91. His portrait, by Sir David Wilkie, is in the National Gallery of British Art. He was a Fellow of the Royal, of the Antiquarian, and of the Asiatic Societies. The nephew, William, who was also a member of the Royal Academy, preceded his uncle to the grave; he died in 1837.

No. **899**. *Woody Landscape.—View on the Nullah, near Rajemahel, Bengal.*

European travellers with their attendants crossing a bridge, which was built by the Sultan Sujah, in the 17th century. Signed, T. Daniell, 1827.

On canvas, 3 ft. 2½ in. h. by 4 ft. 6 in. w.

Bequeathed by Mrs. William Mansfield, in 1872.

DEVIS (ARTHUR WILLIAM), 1763-1822,

pupil of Arthur Devis, was born in London in an early age he entered the Schools of the Royal Academy, where he obtained a silver medal and attracted the notice of Joshua Reynolds.

In his 21st year he entered the service of the East India Company, as a midshipman, with the intention of accompanying Captain Cook on a voyage round the world in the

Antelope," but that vessel was wrecked, and Devis, after experiencing many hardships, found himself in Bengal, where he painted a picture of "Lord Cornwallis receiving the two sons of Tippoo Saib as hostages." Returning to England in 1795, he devoted himself to historical art and portrait painting. Among his works in the former line are "The Detection of Babington's Conspiracy" and "Archbishop Langton showing Magna Charta to the Barons." Devis died of apoplexy in 1822.

Portrait of John Herbert, of Totnes, Devonshire, Governor of Penang, or Prince of Wales' Island,

The figure is shewn to the waist dressed in a black coat, a black silk waistcoat, and a thin lace ruffle. The head is a little turned to the left and the lips are parted in a slight smile.

On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.*

Lent in 1900 by the Trustees of the National Portrait Gallery.

DOBSON (WILLIAM), 1610-1646,

An English portrait-painter of considerable note, was born in London in 1610, and was apprenticed to Robert Peake, afterwards knighted by Charles I. Dobson lived in obscurity until his work attracted the attention of Van Dyck, by whom he was kindly befriended and introduced to the king. On the death of his patron, Dobson was appointed serjeant painter to His Majesty, whose portrait he painted, together with that of Prince Rupert and several of the nobility. But the neglect of the arts which ensued during the Commonwealth seriously affected the painter's prospects, and Dobson, who is said to have been extravagant in prosperity, fell into indigence. He died poor in London in 1646.

No. **1249.** *Portrait of Endymion Porter, Groom of the Bedchamber to Charles I.*

Life-size : three-quarter length : the face nearly full, with a slight moustache and chin-tuft. He stands bareheaded, clad in an amber-coloured doublet, enriched with silver braid and buttons, slashed sleeves, and an ample collar of point lace. His

left arm, across which a bronze-yellow mantle is thrown, rests on a stone plinth carved in bas-relief. In his hands he holds a fowling-piece. On his right stands a page bearing a dead hare ; while the head of a dog looking up at his master appears in the left-hand corner of the picture. In the background a marble bust rests on a Composite capital. Beyond, a landscape.

On canvas, 4 ft. 10 in. *h.* by 4 ft. 1 in. *w.*

Purchased at the sale of the Gatton Park (Lord Oxenbridge's) Collection in London, 1888, out of a fund bequeathed by the late Mr Francis Clarke.

FUSELI (HENRY), R.A., 1741-1825.

The second son of John Caspar Fuessli, a portrait and landscape painter, was born at Zurich on the 7th of February 1741. He showed at an early age a taste for art, but was obliged to pursue its study by stealth, for his father had determined that he should become a clergyman. With that object in view young Fuseli entered the Caroline College of his native town, where in due course he obtained the degree of Master of Arts, and acquired the knowledge of several modern languages, including English, which enabled him to read the works of Milton and Shakespeare.

Among his fellow students was Lavater, the well-known physiognomist. The two young men became great friends, and in 1761 both entered into holy orders. Not long after Fuseli, through no fault of his own, appears to have offended a local functionary, and was advised to leave Zurich. He made a tour in Germany, began his artistic career at Berlin by designing eight illustrations for Bodmer's "Noachide," and having made the acquaintance of Sir Andrew Mitchell, then Minister at the Court of Prussia, travelled with him to London, where he arrived at the close of the year 1763. He took lodgings in Cranbourn Alley (where Hogarth had formerly resided), supporting himself by making translations, and other literary work, which he varied occasionally by supplying illustrations for novels. In 1766 he accepted the appointment of travelling tutor to Viscount Chewton, the Earl of Waldegrave's son, but soon quarrelled with his pupil and returned to England, where he obtained an introduction to Sir Joshua Reynolds, who, after seeing Fuseli's first picture, viz., "Joseph interpreting the Dreams of Pharaoh's servants," encouraged him to adopt the profession of a painter.

While still a novice in art, Fuseli set out for Italy, and arrived in Rome early in 1770. Here he first changed the spelling of his name from Fuessli to Fuseli. The works of Michael Angelo appear to have absorbed his attention, and he also studied from the antique, but he copied little, and when drawing from the life, shrank from the practice of dissection.

During Fuseli's stay in Italy, which extended over eight years, he sent two pictures to the Royal Academy. On his way back to England he remained some months at his native town, where, among other pictures, he painted "The Confederacy of the Founders of Helvetian Liberty"—a work which is still preserved in the Senate House at Zurich. Returning to London in 1778, he took part of a house in St. Martin's Lane, exhibited three pictures at the Royal Academy in 1780, and two years later produced a work entitled "The Nightmare," which was engraved and became popular.

In 1780 he was associated with Alderman Boydell's scheme for producing illustrations from Shakespeare, and painted eight large pictures for this series. In 1788 he was elected an associate, and two years later a full member, of the R.A.

Fuseli's pencil was afterwards employed in illustrating various publications, including "Macklin's Poets" and "Macklin's Bible." At a later period he painted forty pictures on a large scale, selecting his subjects from Milton. These were exhibited under the name of "The Milton Gallery," as a private speculation of the artist, but they failed to attract the public, and after four months the exhibition was closed at a loss.

Meanwhile Fuseli had been elected Professor of Painting at the Royal Academy, and in 1801 he delivered his first course of lectures. In 1804 he was appointed keeper of the R.A., and he held both offices for more than twenty years. He continued to paint up to the end of his life, and, exclusively of those which formed the Milton Gallery, exhibited sixty-nine pictures. He was seized with his last illness while on a visit at the house of the Countess of Guildford, at Putney, where he died on the 16th of April 1825.

No. 1228. "*Titania and Bottom.*"

From the "Midsummer Night's Dream," Act IV., Scene 1.

In the centre of the picture Bottom (a life-size figure) sits with the ass's head on his shoulders, while Titania, standing by his side, raises her right arm coquettishly, holding a wand over the weaver's head.

On either side stand groups of sprites and fairies,—some whose dress and action suggest a mortal shape, some airily draped as Moth, Peasecod, and Cobweb, and others on a smaller scale distinguished by an elfish and imp-like character.

Dark background, in which the forms of distant figures are dimly shadowed.

On canvas, 7 ft. 1½ in. *h.* by 8 ft. 11¼ in. *w.*

Presented by Miss J. Carrick Moore, having been bequeathed to the National Gallery by her deceased sister.

GAINSBOROUGH (THOMAS), R.A., 1727-1788,

Was born at Sudbury, in Suffolk, in the spring of 1727. After evincing a decided ability for landscape painting, by his unaided attempts from nature, he left Sudbury for London when he was fourteen years of age, and became the pupil first of Gravelot, the engraver; then of Francis Hayman, at that time a painter of repute, and, like Gainsborough himself, one of the original members of the Royal Academy, which was founded in 1768. Gainsborough set up as a portrait and landscape painter, in Hatton Garden, but without success, and, after four years' residence in the metropolis, he returned to his native place. When still a youth he married Margaret Burr, a young lady of some fortune, and settled in Ipswich. One of his first pictures which attracted notice was a view of Landguard Fort, of which there is a print by Major; the picture has perished. His reputation extending, he settled, in 1760, in Bath, as a more suitable field for the exercise of his abilities. At Bath much of his time was devoted to portraiture, which appears subsequently to have divided his attention with landscape painting. In 1774 he settled in London, and rented a portion of Schomberg House, Pall Mall; from this period his reputation was such that he was considered at the same time the rival of Sir Joshua Reynolds in portrait, and of Wilson in landscape painting. He was one of the original members of the Royal Academy, and sent pictures to its exhibitions from the commencement in 1769, but ceased to contribute after 1783. He exhibited altogether ninety-six works at the Academy. He died in London, August 2, 1788, and was buried in Kew churchyard.*

* Edwards, *Anecdotes of Painters who have resided or been born in England* &c. London, 1808.

Shortly after Gainsborough's death, Sir Joshua Reynolds, then President of the Royal Academy, delivered a discourse to the students, of which the "Character of Gainsborough" was the subject. In this he alludes to Gainsborough's method of handling—his habit of *hatching*. "All those odd scratches and marks," he observes, "which, on a close examination, are so observable in Gainsborough's pictures, and which, even to experienced painters, appear rather the effect of accident than design,—this chaos, this uncouth and shapeless appearance—by a kind of magic, at a certain distance, assume form, and all the parts seem to drop into their proper places; so that we can hardly refuse acknowledging the full effect of diligence, under the appearance of chance and hasty negligence." He observes, in another place, "whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine."*

Among Gainsborough's most popular pictures are, the youth in a blue satin dress, known as "The Blue Boy;" the portrait of the Hon. Mrs. Graham (now in the Edinburgh Gallery), "The Shepherd Boy in the Shower;" "The Cottage Door;" "The Cottage Girl with Dog and Pitcher;" "The Shepherd Boys with their Dogs fighting;" and "The Woodman and his Dog in the Storm"† Gainsborough is said never to have put his name to any picture.‡ He died in possession of 56 of his pictures and 148 drawings, which were exhibited at his house in March 1789. Many were sold on this occasion, and the remainder at Christie's, June 2nd, 1792.§

No. 80. *The Market Cart.*

The horse with loaded cart, from which this picture takes its name, is on the point of passing through a shaded pool on the high road; two girls are seated on the cart, and two boys and a dog are walking by the side of it; in the foreground to the left are two other figures, seated, and a dog; to the right, in the middle ground, is a youth collecting faggots.

Engraved by E. Goodall, for the *Associated Engravers*; and in Jones's *National Gallery*. On canvas, 6 ft. $\frac{1}{2}$ in. *h.* by 5 ft. $\frac{1}{2}$ in. *w.*

Purchased at Lord Gwydyr's sale in 1828, and presented to the National Gallery by the Governors of the British Institution. Lord Northwick possessed a similar composition.

* Discourse XIV. delivered Dec. 10, 1788

† This picture was burnt at Eaton Park; it has been engraved by Simon, and executed in needlework by Miss Lynwood

‡ Edwards, *Anecdotes, &c.*

§ See Fulcher *Life of Gainsborough*. 12mo, London, 1856.

No. 109. *The Watering Place.*

A thickly-wooded landscape, with a few figures in a retired spot to the left; and some cattle and goats standing in a pool of water in the foreground to the right. Evening light.

Engraved by W. Miller, for the *Associated Engravers*; and in Jones's *National Gallery*. On canvas, 4 ft. 10 in. *h.* by 5 ft. 11 in. *w.*

Presented to the National Gallery in 1827 by Charles Long, Lord Farnborough.

No. 308. *Musidora bathing her Feet.*

She is seated on the bank of a shaded stream, with one foot in the water, and is loosening the sandal of the other.

“ Thrice happy swain!
A lucky chance, that oft decides the fate
Of mighty monarchs, then decided thine.
For, lo! conducted by the laughing loves,
This cool retreat his Musidora sought:
Warm in her cheek the sultry season glowed,
And robd' in loose array, she came to bathe
Her fervent limbs in the refreshing stream.”

Thomson's *Summer*.

Entire figure, life size.

Engraved by P. Lightfoot. On canvas, 6 ft. *h.* by 5 ft. *w.* VERNON COLLECTION.

No. 309. *The Watering Place.*

A woody landscape, three cows standing in a stream; a village church in the distance.

Engraved by W. Miller. On canvas, 1 ft. 11 in. *h.* by 2 ft. 6 in. *w.* VERNON COLLECTION.

No. 310. *Landscape, Sunset.*

A carter on his way home has stopped to water his team at a wayside brook.

Engraved by J. C. Bentley. On canvas, 4 ft. 3 in. *h.* by 4 ft. 11 in. *w.* Purchased by Mr. Vernon in 1832; it was formerly in the possession of Mr. Ewer, who purchased it at the sale at Schomberg House in 1789. VERNON COLLECTION.

No. 311. *Rustic Children.*

A girl carrying a child, and a boy with a bundle of faggots. Evening.

Engraved by G. B. Shaw. On canvas, 1 ft. 6 in. *h.* by 1 ft. 2½ in. *w.*
VERNON COLLECTION.

No. 678. *Study for a Portrait.*

The finished picture, a full-length portrait of Abel Moysey, Esq., when a young man, is now at Bathcalton Court, Somersetshire. Mr. Moysey was some years member for Bath, was made a Welsh Judge in 1775, and was afterwards appointed Deputy King's Remembrancer to the Court of Exchequer. He died in 1831, aged 87.

On canvas, 1 ft. 10¼ in. *h.* by 1 ft. 6 in. *w.*

Presented in 1861, by his grandsons, Mr. Henry Gorges Moysey, and the Rev. Frederick Luttrell Moysey.

No. 683. *Portrait of Mrs. Siddons,*

In a striped blue and white dress, and buff shawl, with black hat and feathers; and holding in her left hand a brown muff: seated, half-length, life size.

On canvas, 4 ft. 1½ in. *h.* by 3 ft. 3 in. *w.*

Painted in 1784,* in her twenty-ninth year, the year after Sir Joshua Reynolds painted her as the "Tragic Muse," now in the Grosvenor Gallery. Purchased in 1862, from Major Mair, who was married to a daughter of Mr. Henry Siddons, the actress's son.

Exhibited at Manchester in 1857.

No. 684. *Portrait of Ralph Schomberg, Esq., M.D.,*

In a court suit of claret-coloured velvet, holding his cocked hat and cane in his hands. He was of the family of Field Marshal Duke Schomberg, who was killed in 1690 at the Battle of the Boyne. Standing full length, in the open air; with a landscape background.†

On canvas, 7 ft. 7 in. *h.* by 5 ft. ½ in. *w.*

Engraved by W. T. Fry, for Jones's *National Gallery*.

Exhibited at the British Institution in 1815, and in 1834 placed by mistake in the National Gallery, from which it was removed in 1836. Purchased from J. T. Schomberg, Esq., in 1862.

* Fulcher, "*Life of Gainsborough*," 1856, p. 130.

† Fulcher, in his "*Life of Gainsborough*," p. 198, designates this picture "one of the finest in the world."

No. **760.** *Portrait of Orpin, Parish Clerk of Bradford, Wiltshire.*

Seated near a window, with his face turned towards the light, and his hands on the first volume of a large folio Bible, resting open on a reading desk before him. Half length, life size.

On canvas, 3 ft. 11½ in. *h.* by 3 ft. 1¼ in. *w.*

Originally in the possession of J. Wiltshire, Esq., of Shockerwick, near Bath. Edward Orpin died in 1781. Purchased at the sale of the Wiltshire collection in 1867.

No. **789.** *Portraits of Mr. J. Baillie, of Ealing Grove, his Wife and Four Children.*

The mother is seated in a garden with the youngest child standing on her lap, who is stretching out its hands to receive a rose from its brother; on the spectator's left are standing two girls, and on the other side is the father leaning on the back of the mother's chair; foliage, a pillar and curtain in the background. Six figures, life size.

On canvas, 8 ft. 2 in. *h.* by 7 ft. 5 in. *w.*

Bequeathed by Mr. Alexander Baillie, of Naples, in 1858; to be retained by his nephew, Mr. M. J. Higgins, during his life; at his death, in 1868, the picture came into the possession of the Trustees of the National Gallery.

No. **925.** *Landscape.*

A wood scene, with a pool of water, and a view of the village of Cornard in Suffolk, in the distance: several figures, variously occupied, in the wood.

This view is, in the lettering of the print of it published by the Boydells in 1790, called "Gainsborough's Forest."

On canvas, 4 ft. *h.* by 5 ft. *w.* Engraved by Mary Catherine Prestel.

Formerly in the possession of Alderman Boydell, who bequeathed it to Mr. Watts. From him it passed to Mr. Watts Russell, at whose sale in 1875 it was purchased from the Lewis Fund for the national collection.*

No. **1044.** *Portrait of the Rev. Sir Henry Bate Dudley, Bart.*

The founder and editor of the "Morning Post," who became Chancellor of the Diocese of Ferns in Ireland and a Prebendary of

* Fulcher's *Life of Thomas Gainsborough*, 1856, p. 193.

the Cathedral of Ely. He was at one period of his life intimately associated with the Prince Regent, afterwards George IV., by whom he was made a baronet in 1812.

Half-length.

Painted on canvas, 2 ft. 4½ in. *h.* by 3 ft. ¾ in. *w.*

Presented by his nephew, Mr. T. Birch Wolfe, in 1878.

No. 1174. *The Watering Place.*

A sketch for the picture numbered 109 in this catalogue.

On canvas, 1 ft. 4½ in. *h.* by 1 ft. 9½ in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. 1271. *Portrait of a Young Man.*

About half life-size; seen to the waist, three-quarter face; dressed in a plum-coloured coat, white waistcoat, and cravat. The hair of the head is brushed up from the brow, curled at the sides and powdered. The cheeks are hairless.

On canvas, 12 in. *h.* by 9¾ in. *w.*

Presented by Mr. James Rannie Swinton in 1888.

No. 1283. *View of Dedham.*

A thickly-wooded copse, with beech and oak trees shading a hilly foreground, on the left of which a man is seated. Through the trees, towards the left of the picture, is seen meadow land divided by hedges. Beyond, a church tower rises above the distant village. Blue sky, with storm clouds gathering on the right.

On canvas, 2 ft. ½ in. *h.* by 2 ft. 6¼ in. *w.*

Purchased in 1889 from a fund bequeathed by Mr. Francis Clarke.

No. 1482. *Portrait of Miss Gainsborough (the Painter's daughter).*

Life size; bust length; face nearly in profile. Apparently about 20 years of age. She wears a black silk mantle trimmed with black lace over a white muslin *fichu*. Her head is turned slightly upwards. Her hair brushed back from the forehead is gathered into a knot behind. Her left hand rests on her chest. Grey background.

On canvas; enclosed in a (painted) oval, 2 ft. 5 in. *h.* by 2 ft. *w.*

Presented by the Misses Lane in 1896.

No. **1483.** "*Two Dogs: Tristram and Fox.*"

One, a small Spitz (black, brown- and white-haired), sits on a cloth-covered table, while the other (a cross-bred spaniel) lies by his side. Rather less than life size. Dark background.

On canvas, 2 ft. h. by 1 ft. 8 in. w.

Presented by the Misses Lane in 1896.

No. **1484.** *Study of an old Horse.*

Near a dilapidated wooden paling, at the entrance to a field or enclosure, an aged white cart-horse, much emaciated and just taken from work, stands tied by a halter to the branch of a withered tree.

On canvas, painted in brown and white, 1 ft. 9 $\frac{1}{2}$ in. h. by 2 ft. 1 $\frac{1}{2}$ in. w.

Presented by the Misses Lane in 1896.

No. **1485.** *Landscape.*

A road winding round the skirt of a plantation wooded with beech and oak trees. In the distance, hilly country. Grey sky with rising cumuli.

On canvas, 8 $\frac{1}{2}$ in. h. by 6 $\frac{1}{2}$ in. w.

Presented by the Misses Lane in 1896.

No. **1486.** *Landscape* (Companion to the previous Picture).

Near a thickly-wooded glen, three rustic figures sit under the shade of an old oak tree. Towards the left is the glimpse of a distant town or village. Twilight effect.

On canvas, 8 $\frac{1}{2}$ in. h. by 6 $\frac{1}{2}$ in. w.

Presented by the Misses Lane in 1896.

No. **1488.** *Rustics with Donkeys* (A Sketch in monochrome).

On the left of the foreground a boy bestrides one of the animals, which is also laden with panniers holding children. Close behind trots another donkey ridden by a young woman who holds a baby in her arms, while a man walks by her side. In the background is roughly indicated hilly and wooded country.

On canvas, 1 ft. 3 $\frac{1}{2}$ in. h. by 1 ft. 8 $\frac{1}{2}$ in. w.

Presented by the Misses Lane in 1896.

No. 1811. *The Painter's Daughters.*

The artist's two daughters, Margaret and Mary, are standing hand in hand under some trees. The younger one on the left is stretching out her hand to catch a butterfly. They wear white dresses. The picture with the exception of the heads and hands very rapidly and slightly painted.

On canvas, 3 ft. 9 in. *h.* by 3 ft. 5 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. 1825. *A Classical Landscape.*

In the foreground on the left, two white cows are seen standing in a pool under a rugged bank crowned with thick trees. Another wooded bank closes in the picture on the right, and a path, in which two figures are indicated, leads down to a tall mass of buildings behind which are seen some distant blue hills against a yellow sky.

On canvas, 1 ft. 4½ in. *h.* by 1 ft. 9½ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

GLOVER (JOHN), 1767—1849,

Was born at Houghton-on-hill, in Leicestershire, on the 18th of February 1767. He began life as a writing master, but in 1794 removed to Lichfield and commenced his career as an artist. On the establishment of the Society of Painters in Water-colours in 1805, he contributed to its first exhibition held in Spring Gardens, and, having left the country, came to reside in Montague Square, London.

Soon after the restoration of Louis XVIII. Mr. Glover paid a visit to France, and after studying at the Louvre, painted a large oil picture, which he exhibited in Paris. This work attracted the attention of the French King, who presented the artist, after his return to England, with a gold medal in recognition of his ability. Mr. Glover passed some time on the Continent, extending his travels through France to Switzerland and Italy. In 1820 he opened a private exhibition of his works in Bond Street. Some of his pictures realized high prices. His view of Durham Cathedral, now in Lambton Hall, was sold for five hundred guineas.

Having practised his art as a landscape painter for many years in London, he purchased a house and some land in the neighbourhood of Ullswater with the intention of retiring there, but this project seems never to have been realized, and circumstances subsequently led him to emigrate to Tasmania, where he arrived in March 1831. The novelty of the scenery by which he found himself surrounded seems to have stimulated him to fresh exertions. Some of his best pictures of local scenery were executed for liberal colonists, who sent them to England.

During the latter years of his life he appears to have ceased from painting and passed his time in religious study.

He died on the 9th December 1849 at the advanced age of eighty-two.

No. **1186.** *Landscape with Cattle.*

A clear stream which mirrors the surrounding scenery as it flows through common land surrounded by meadows. On the opposite bank cows are drinking. In the middle distance a group of trees with level country beyond. Blue sky filled with cloud cumuli. Shrubs and brushwood in the foreground.

On canvas, 1 ft. 7½ in. *h.* by 2 ft. 3 in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

HOGARTH (WILLIAM), 1697-1764,

Was born Nov. 10, 1697, in London, according to the Register of Births, at Great St. Bartholomew's, West Smithfield, in Bartholomew Close, "next doore to Mr. Downinge's the Printer's," and baptized in the still existent font of the Church "y^e 28th Nov^r

His father, a native of Westmoreland, and originally a cooper, was employed in London as a corrector of the press, and he spelt his name Hogart. Hogarth was apprenticed at the age of 14 to Mr. Ellis Gamble, who kept a silversmith's shop in Bourn Alley; and he was bred an engraver of crests and on silver and other metal plates. This occupation, however, was not approved of by his father, and he was sent to an apprenticeship in the City of London, where he was employed on copper plates. At the expiration of his apprenticeship in 1718, he turned his attention to engravings on copper plates.

^s "William Hogarth," 1861, p. 12.

His earliest known print is his own shop-bill, which is dated 1720; but the first of his prints which attracted public notice are twelve small illustrations to Butler's *Hudibras*, published in 1726: they were copied for Gray's *Hudibras*, in 1744, and for Townley's French Translation, which was published in London in 1757.

In the year 1730, he married the only daughter of Sir James Thornhill, against that painter's consent. He engraved many book-plates at this period, but he derived little benefit from the employment, sometimes receiving for his plates scarcely more than the value of the copper. He therefore set up as a portrait painter, in which occupation he met with considerable success for a time.

It was during this early stage of his career as a painter, 1731, that he painted his series of "The Harlot's Progress," which was immediately followed by "The Rake's Progress," engraved in 1735. He acquired still greater fame by his series of the Marriage "à la Mode," which appeared in the prints in 1745: the original pictures are in this collection.

Hogarth was now an artist of high repute, both as a painter and satirist. As a portrait painter "his own likeness" in this collection, and that of "Captain Coram" in the Foundling Hospital, are capital specimens of his ability; of his moralizing, satirical capacity, and his abilities as a painter generally, the Marriage "à la Mode" affords adequate proof.

In 1753 Hogarth appeared as an author; he published in that year "The Analysis of Beauty, written with a view of fixing the Fluctuating Ideas of Taste,"* in the literary department of which he was assisted by Dr. Benjamin Hoadley and Dr. Morell. In 1757 Hogarth was appointed Serjeant Painter to the King, in the place of Mr., the son of Sir James Thornhill, who resigned. He died at his house in Leicester-fields, October 26, 1764, aged sixty-seven, and was buried in a vault at Chiswick, where he had a villa, and where he generally resided in the summer. His widow survived him twenty-five years.†

No. 112. *His own Portrait.*

The picture is represented resting on volumes of Shakspeare, Milton, and Swift; and Hogarth's favourite dog Trump is painted

* A German translation of this work was printed at Berlin, in 1874; and it appeared in Italian at Leghorn in 1761.

† Walpole, *Anecdotes of Painting, &c.*; Nichols, *Biographical Anecdotes of William Hogarth*; and a *Catalogue of his Works, &c.*, London, 1781 and 82. Ireland, *Hogarth Illustrated*, London, Boydell, 3 vols. 8 vo., 1791-1812.

There are several sets of prints of Hogarth's designs, more or less complete; but most of them are copies. The best original set is that of 110 plates sold by the Boydells, after the death of the painter's widow.‡

by the side of it. In the lower corner to the left is a palette with the "Line of Beauty and Grace" marked upon it, and bearing the date 1745.

Engraved in 1749 by Hogarth himself, but the plate was converted in 1783 into a satirical print of Churchill, the poet, as "A Russian Hercules." It is beautifully engraved on a small scale by J. Barlow, on the titlepage of the first volume of Ireland's *Hogarth Illustrated*. There are also several other more recent prints of it—in Walpole's *Anecdotes*, in the *Gallery of Portraits*, in Cunningham's *Lives*, in Jones's *National Gallery*, &c.

On canvas, 2 ft. 11 in. h. by 2 ft. 3 in. w.

This picture remained in the possession of Mrs. Hogarth until her death in 1789, when it was bought by Mr. Angerstein, with whose collection it was purchased by Parliament in 1824.

Nos. 113-118. *The Marriage "à la Mode."*

A series of six pictures, representing profligacy in high life, or the ill effects of a marriage, of which the rank of one party and the wealth of the other are the sources of mutual attraction. Both are indifferent; the husband, a peer, proves neglectful and profligate—the lady, faithless; and her lord is finally killed in a duel by her paramour, who is hanged for the murder; the suicide of the lady by poison is the closing act of the tragedy.

No. 113. *The Marriage Contract.*

The scene takes place in a splendid apartment, adorned with pictures. The gouty old nobleman, the father of the bridegroom, is pointing to his pedigree, and appears engrossed by his own imaginary dignity, while the rich citizen, the father of the bride, is equally absorbed by the details of the marriage settlement. The bride and bridegroom are seated, turned away from each other, on the sofa. "The lady shows by her countenance and the manner in which she is playing with her wedding ring, that but a sullen consent has been wrung from her, by the promise of a title and an equipage; and the young nobleman evinces his utter indifference for his bride, and his admiration for himself, by turning his head from her for the superior gratification of consulting his own person in a mirror. The nature of the plot of the comedy of the drama is sufficiently indicated by the presence of the young counsellor *Silvertonque* is

paying to the bride. The two pointers in the foreground to the left, chained together against their inclinations, are good emblems of the ceremony which has lately passed."^o Composition of seven small figures.

Originally engraved by G. Scotin, in 1745; also by Earlom; by J. Garner, for Jones's *National Gallery*.

No. **114.** *Shortly after Marriage.*

This scene represents the breakfast-parlour, with an inner-room beyond, in which are seen cards and card-tables, with the candles still burning, though it is now noon; a sleepy servant is on the point of putting out the candles. The peer has, after a night's debauch, just entered the apartment, in which his wife, who has also been up all night playing at cards, is seated at breakfast. He has thrown himself carelessly upon a chair, with his hands in his pockets, in an attitude of reckless indifference; the lady is yawning with much of the same expression. A very significant figure in this composition also is the old steward, who, with a parcel of bills and a solitary receipt in his hands, is leaving the apartment in despair. Various articles are strewed about the room, and a little dog is sniffing at a lady's cap in the pocket of the young libertine. Composition of three principal figures.

Originally engraved by B. Baron; also by Earlom; by T. E. Nicholson, for Jones's *National Gallery*; and by many others.

No. **115.** *The Visit to the Quack Doctor.*

Here we have further evidence of the husband's profligacy: to his ruined fortunes he now adds a wasted constitution. The libertine rallies a quack and a procuress for having deceived him, and the latter, in fear of her reputation, threatens him with her knife in return; the hardened quack, on the other hand, treats the reprimand with stoic indifference. The young girl, the cause of the visit, presents a hapless picture of deadened sympathies. Composition of four figures.

Engraved for the original set of prints by B. Baron; afterwards by Earlom; by C. Mottram, for Jones's *National Gallery*; and by others.

* See the elaborate description of this picture and the rest of the series by Ireland in his *Hogarth Illustrated*.

No. **116.** *The Countess's Dressing Room.*

"By the old peer's death our fair heroine has attained the summit of her wishes, and is become a countess. Intoxicated by this elevation, and vain of her new dignity, she ranges through the whole circle of frivolous amusements, and treads every maze of fashionable dissipation. Her excesses are rendered still more criminal by the consequent neglect of her domestic duties, for, by the coral on the back of her chair, we are led to suppose that she is a mother."^o Her morning levee is crowded with persons of rank, and attended by her paramour and an Italian singer, with whose dulcet notes two of the group seem in the highest degree enraptured. Silvertongue, the young lawyer, reclining upon the sofa, is presenting the countess with a ticket of admission to a masquerade, at which the assignation is made which leads to the catastrophes of the two following designs.† Composition of eleven figures.

Engraved originally by S. F. Ravenet; also, afterwards, by Earlom; by Armstrong, for Jones's *National Gallery*; and by several others.

No. **117.** *The Duel and Death of the Earl.*

The peer becomes aware of the infidelity of his wife, and discovers her with her paramour, the counsellor, in a disreputable house. A duel ensues, and the earl is slain. The countess implores the forgiveness of her lord, and the guilty paramour endeavours to escape at the window, but the watch has already arrived, and he is arrested. The apartment, a bed-room, is skilfully illuminated from a wood fire, without the picture, on the left. Composition of five, but only two principal, figures.

This picture was likewise engraved for the original set of prints by Ravenet—in the background he was assisted by his wife; engraved also by Earlom; by T. E. Nicholson, for Jones's *National Gallery*; and by others.

No. **118.** *The Death of the Countess.*

This scene, the sixth, completes the tragedy; she dies by her own hand, by poison; the catastrophe takes place in her father's house in the city, of which he is one of the sheriffs: the window of the apartment opens upon the Thames. The bottle which contained the poison, laudanum, lies upon the floor, and close to it is a paper with the words *Counsellor Silvertongue's last dying*

* Ireland, *Hogarth Illustrated*.

† See Nichols's *Anecdotes*, and Ireland's *Hogarth*.

speech upon it, by which we learn that her paramour has suffered the extreme penalty of the law. The avaricious father, seeing his daughter upon the point of death, is carefully drawing the rings from her fingers.

The only two of the party who exhibit any grief, are the child of the countess, and the old nurse, who is holding it up to the face of its dying mother. In the background is the apothecary rating the domestic for having purchased the poison. A lean half-starved hound, taking advantage of the disorder, is stealing a "brawn's head" from the table, on the right. On the extreme left is the back of the retreating physician. Composition of six principal figures.

Engraved by G. Scotin, for the original set of prints published in 1745; by Earlom; by J. Mansell, for Jones's *National Gallery*; and by others.

The pictures are on canvas, and are all of the same size, 2 ft. 3 in. *h.* by 2 ft. 11 in. *w.*

These pictures were completed in 1744, and were sold by Hogarth, by auction, June 6, 1750. They were purchased by Mr. Lane, of Hillingdon, near Uxbridge, who, to the painter's great disappointment, was the only bidder; he obtained the pictures for the small sum of 126*l.*; the frames alone had cost Hogarth 24 guineas. The pictures were bequeathed by Mr. Lane to Colonel Cawthorne, who sold them in 1797 for 1,381*l.* to Mr. Angerstein, with the rest of whose collection they were purchased for the nation, in 1824.

No. **675.** *Portrait of his Sister.*

Inscribed MARY HOGARTH, 1746.

On canvas, 11 in. *h.* by 8½ in. *w.*

Bequeathed in 1861 by Mr. Richard Frankum.

No. **1046.** *Sigismonda mourning over the heart of Guiscardo.*

Sigismonda (or Ghismonda), daughter of Tancred Prince of Salerno, loved and secretly married Guiscardo, a poor but noble youth, page to her father. Tancred having accidentally discovered the union, caused Guiscardo to be strangled, and sent his heart enclosed in a rich golden cup to Sigismonda. She accepted the gift, bathed it with her tears, and escaped from life by a poisoned draught which she had prepared in expectation of her husband's doom.

This picture was painted in 1759 for Sir Richard Grosvenor, who declined to take it. It was afterwards exhibited in Spring Gardens. At the sale of Mrs. Hogarth's effects it was bought by Alderman Boydell for 56 guineas. It formed one of the prizes of the Shakspeare Gallery : was sold in July 1807 at Christie's for 400 guineas : and was exhibited at the British Gallery in 1814, being already then in Mr. Anderdon's possession. Engraved by B. Smith in 1792.

An original sketch in oil for the *Sigismonda* and a drawing by Edward Edwards, R.A., touched upon by Hogarth for the use of the engravers, were sold in a collection belonging to Samuel Ireland, May 6th 1787 by Messrs. Christie for five guineas. The sketch of *Sigismonda* was engraved in mezzotint by Dunkarton.*

Painted on canvas 3 ft. 3 in. *h.* by 4 ft. 1½ in. *w.*

Bequeathed by Mr. James Hughes Anderdon in 1879.

No. **1153.** *A Family Group.*

"This picture contains portraits of William Strode, Esq., his mother, Lady Anne, daughter of the 5th Earl of Salisbury, Mr. S. Strode, Dr. Arthur Smith, who was Archbishop of Dublin from 1766 to 1772, and Jonathan Powell, Mr. Strode's butler.

Interior of a room ; Lady Anne Strode, in a mob-cap, is seated at the breakfast-table ; on her left stands Mr. S. Strode, in a blue gold-embroidered coat and red breeches, holding a stick in his right hand ; on the opposite side of the table Mr. Strode is seated, talking to Dr. Smith, who has an open book in his hand ; near Mr. Strode is the servant, pouring water into a teapot."

The above description is quoted from the Royal Academy Catalogue of Works by Old Masters at Burlington House, where the picture was exhibited.

On canvas, 2 ft. 10 in. *h.* by 2 ft. 11 in. *w.*

Bequeathed by the Rev. W. Finch in 1883.

No. **1161.** *Portrait of Miss Fenton, the Actress, as "Polly Peachum," in the "Beggar's Opera."*

The figure is life-size and seen to the waist. Three quarter face turned to her left. She wears a pale green silk bodice open

* Walpole's *Anecdotes of Painting*, Vol. 4, pp. 142, 143 and Ireland's *Hogarth* Vol. 1, p. LXXXVIII.
J. B. Nichols :—*Anecdotes of Hogarth*, p. 362, London, 1833.

at the neck and trimmed with reddish brown silk. Her fair hair is half concealed by a lace cap, and her throat encircled by a pearl necklace. Dark background.

Painted on canvas (oval form), 2 ft. 5 in. *h.* by 1 ft. 11 in. *w.*

Purchased in 1884 at the sale of the Leigh Court Collection out of a pecuniary bequest made by the late Mr. Richard C. Wheeler.

No. **1162.** *The Shrimp Girl.*

A life-size sketch of bust length: the face nearly full. She wears a white cap with a dark cloth over her head, on which she bears a flat dish or basket containing shrimps, and a small metal mug used as a measure. Her mouth is half open as though she were crying her wares. Light grey background.

Painted on canvas, 2 ft. 1 in. *h.* by 1 ft. 8 in. *w.*

Purchased in 1884 at the sale of the Leigh Court Collection out of a pecuniary bequest made by the late Mr. Richard C. Wheeler.

No. **1374.** *Portraits of Hogarth's Servants.**

Some of whom are apparently members of the same family. Six heads painted rather less than life size. In the upper part of the picture are represented a youthful matron in a mob cap, a boy and an old man. In the centre of the group is the head of a middle-aged man, with a brown wig falling in curls on either side of the face. In the lower part of the picture are the heads of two young women, also in caps. Grey background.

On canvas, 2 ft. $\frac{1}{2}$ in. *h.* by 2 ft. $5\frac{1}{2}$ in. *w.*

Purchased in London at the Sale of Mr. J. K. Wedderburn's Collection, out of the Lewis Fund.

No. **1464.** *Calais Gate* (called also "*The Roast Beef of Old England*").

The subject of this picture is based on an incident which occurred during Hogarth's trip to France in 1748, where the painter was arrested for sketching the City gate at Calais.

In the centre of the scene a man cook, bearing in his arms a sirloin of beef, is accosted by a portly friar who, with an unctuous smile, lays his hand upon the joint. A French soldier in tattered uniform follows the cook with a grotesque gesture of admiration. Close to him a shabbily dressed Irishman is eating soup from a bowl, while further to the right two others are

* "Some of his domestics had lived many years in his service—a circumstance that always reflects credit on a master. Of most of these he painted strong likenesses on a canvas still in Mrs. Hogarth's possession." *Biographical Anecdotes of William Hogarth* 1785 p. 93. See also Austin Dobson's "*Hogarth*," 1891, p. 213.

carrying away a large cauldron. In the right-hand corner of the foreground lies a man clad in Scotch dress, wringing his hands. These two figures represent the Irish and Highland mercenaries then serving in France. In the opposite corner three fish-wives crouch over their market ware. Close behind them a French sentinel stands on guard, while further to the rear appears Hogarth himself taking a sketch. In the background is Calais Gate, through the open portal of which is seen a religious procession passing along the street. On the summit of the gateway is perched a crow.

On canvas, 2 ft. 7½ in. *h.* by 3 ft. 1¼ in. *w.*

Presented in 1895 by His Grace the Duke of Westminster, K.G.

No. **1663.** *Portrait of Hogarth's Sister Ann, Mrs. Salter.*

The lady is sitting very erect, visible to the waist, seen through an elliptical brown frame. She has a fresh complexion and a very sprightly expression. The head is turned a little to the left, but her brown eyes look straight at the spectator. She wears a yellow dress, with a white lace *fichu* fastened with a pink rose, and white lace under-sleeves. A bright green scarf is shewn behind, against a dark neutral green background.

On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Purchased in 1898 from Messrs. P. & D. Colnaghi.

No. **1935.** *Portrait of Quin, the Actor.*

The face is that of a portly man looking up with great vivacity of expression. He wears a full curly grey wig, and is dressed in a brown coat richly frogged with gold, and open in front to show the white cambric shirt with a lace fall. Inscribed, "Mr. Quin."

On canvas, 2 ft. 4½ in. *h.* by 1 ft. 11¼ in. *w.*

Belonged, in 1817, to Mr. Gwennap; afterwards to Charles Matthews; and then to the Marquess of Townshend.

Purchased from Messrs. T. Agnew & Sons, in 1904 out of the interest of the "Clarke Bequest."

No. **1982.** *A Family Group.*

A lady with a baby on her lap is shown seated on a low bench in a park. Two younger ladies stand on each side of her, and a gentleman, probably her husband, is seen behind the group with his right arm resting on the back of the bench. An older man is seated in the foreground on the left with his legs crossed. He wears a claret coloured coat and breeches and black stockings and

shoes. An over-turned basket of fruit lies on the ground in front of the central group. The ladies are dressed in pink and bright blue hooped gowns with wide muslin aprons.

On canvas, 2 ft. 5 in. *h.* by 2 ft. $\frac{1}{2}$ in. *w.*

Bequeathed in 1905 by Mrs. Anne Sealy.

HOPPNER (JOHN), R.A., 1759-1810,

Was born in London in 1759. When young, he was one of the choristers of the Royal Chapel; but having a more decided taste for the formative than the vocal art, he gave up music for painting, and entered as a student in the Royal Academy. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait painter; Sir Thomas Lawrence was for many years his only rival. He was elected an associate in 1793, and a member of the Royal Academy in 1795, and contributed 166 works to its exhibitions. Hoppner died of dropsy in 1810, in the fifty-first year of his age. Sir Thomas Lawrence thus speaks of him in a letter to a friend, shortly after the painter's death:—"You will believe, that I sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years."*

No. 900. *Portrait of the Countess of Oxford.*

Jane Elizabeth, eldest daughter of the Rev. J. Scott, wife of Edward, fifth Earl of Oxford; born 1774, died 1824. Half length, life size.

On wood, 2 ft. 6 in. *h.* by 2 ft. *w.*

Painted in 1797, and exhibited at the Royal Academy in the following year. Bequeathed by her daughter, Lady Langdale, in 1873.

HUDSON (THOMAS), 1701-1779,

An English portrait-painter, a native of Devonshire, was born in 1701. He became a pupil of Jonathan Richardson, one of whose daughters he afterwards married.

After Richardson's death, Hudson's portraits were much in request, and by his practice in that branch of art he attained

* Cunningham, *Lives of the most Eminent British Painters, &c.; Royal Academy Catalogues.*

considerable means. According to Northcote, Hudson, after completing the portrait of a sitter, frequently employed Vanhâaken to add the figure and drapery.

In 1741 Sir Joshua Reynolds became his pupil, but remained with him only two years.

The National Portrait Gallery contains five portraits by Hudson, viz. :—one of Handel (kit-cat length), one of Matthew Prior (copied from an original by Richardson), one of the Earl of Hardwicke, one of Sir John Willes, and one of King George II. Two other examples of his brush are at Gopsall (Lord Howe's seat), in Leicestershire, and in the Bodleian Library at Oxford. His most important work is a large family group painted for Charles, Duke of Marlborough, at Blenheim.

Shortly after the completion of this picture, Hudson retired to a small villa which he had built at Twickenham. Here he formed a well selected collection of cabinet pictures and drawings by the Old Masters, many of which had formerly belonged to his father-in-law. Towards the close of his life Hudson married his second wife, Mrs. Fiennes, a lady of good fortune, to whom he bequeathed his villa. He died on the 26th of January 1779.

No. **1224.** *Portrait of Samuel Scott, the Marine Painter.**

Life size; three-quarter length. The artist, dressed *en négligé*, in a black silk coat with a blue velvet cap on his shaven head, stands with his arms resting on the back of a chair. In his right hand is a drawing or print of a sea-piece with shipping. Darkish background.

On canvas, 4 ft. *h.* by 3 ft. 2½ in. *w.*

Engraved by J. Faber.

Purchased from Mr. F. T. Simpson, in London, 1886, out of the Lewis Fund.

IBBETSON (JULIUS CÆSAR), 1759-1817,

A painter of landscape, marine, and figure subjects, was born at Masham, Yorkshire, in 1759. A theatrical scene which he executed in early youth seems to have attracted notice by its ability. He came to London, where he was at first content to work for picture dealers. Between 1785 and 1787 he exhibited three pictures at the Royal Academy, where in later years he became a constant contributor. In 1788 he accompanied Colonel

* See the Biographical notice of Samuel Scott in this Catalogue.

Cathcart, who had been despatched as envoy to China. On his return to England Ibbetson continued to follow his art, and produced numerous works in oil and water-colour, including coast-scenes, cattle-pieces, &c., which were sent to the Royal Academy and the British Institution. In 1794 the death of his wife and other domestic troubles seriously affected his health and habits. He became involved in debt, and for some years absented himself from London, but returned there in 1800. Having married shortly afterwards for the second time, he removed to his native village, where he died in 1817.

No. **1460.** *Smugglers on the Irish Coast.*

On the left of the composition a rocky promontory stretching into the sea bisects a creek, on the shores of which men are landing kegs of liquor, &c. In the foreground a number of peasants, some mounted on ponies or donkeys, have assembled to barter with the smugglers, while others are drinking. In the distance a hilly coast is seen through a hazy atmosphere. Above, a summer sky, across which fleecy clouds are drifting.

On canvas, 1 ft. 9½ in. *h.* by 2 ft. 9¼ in. *w.*

Purchased in 1895 (out of the interest of the "Lewis Fund") from Messrs. Dowdeswell & Co.

JACKSON (JOHN), R.A., 1778-1831,

Was born at Lastingham, in Yorkshire, in 1778. His father was a tailor, and he was himself brought up to that business. He hated his occupation, and having shown considerable ability for art, the unexpired period of his apprenticeship was purchased by Lord Mulgrave and Sir George Beaumont. The latter behaved with the greatest liberality and generosity to the young painter; he allowed him 50*l.* a year, and gave him an apartment in his house in town, to enable him to prosecute his studies in the Royal Academy.

Jackson early obtained distinction as a portrait painter; he became an associate in 1815, and in 1817 was elected a member of the Royal Academy. In 1819 he visited Rome, in company with Sir F. Chantrey, and painted for him there a portrait of Canova. He was elected a member of the Academy of St. Luke at Rome. His taste in colouring and agreeable execution rendered him justly popular. He died at his house in St. John's Wood, June 1, 1831.

Jackson's masterpiece is probably the portrait of Flaxman, which he painted for Lord Dover. There is a sombre grandeur,

says Allan Cunningham, about this picture that awes one.* The portrait of Lady Dover, that of Canova already mentioned, and one of himself, are likewise among his best works. He contributed 147 pictures to the exhibitions of the Royal Academy.

No. 124. *Portrait of the Rev. William Holwell Carr.*

Painted by his direction to be placed in the National Gallery, and bequeathed to the Gallery with the rest of his collection in 1831.

Bust, on canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

No. 1382. *Salvator Mundi.*

A life size, bust length representation of Our Saviour, painted full face, with copious hair and beard of chestnut brown. The shoulders are draped in a pallium of dull red colour. Dark background.

On canvas, 1 ft. 11½ in. *h.* by 1 ft. 7¼ in. *w.*

Presented in 1892 by the late Rev. John Gibson, M.A., of Brighton.

No. 1404. *Portrait of James Northcote, R.A.*

Life size : seen to the knees : three-quarter face. Dressed in a dark blue morning gown with a fur collar. He sits in an arm chair near a table, holding an open volume. Dark background. Painted when the sitter was apparently about 70 years of age.

On canvas, 4 ft. 4 in. *h.* by 3 ft. 2 in. *w.*

Presented by the Earl of Carlisle in 1894.

LADBROOKE (ROBERT), 1770-1842,

A landscape painter of the "Norwich School," was born in 1770. He is said to have begun life as a printer, a business which he soon abandoned in favour of art. While a young man he made the acquaintance of the elder Crome, who was about the same age as himself, and whose style of work appears to have influenced his own. The two friends married two sisters, and while in close association helped to found the Norwich Society of Artists. In the first decade of this century they were among the most notable members of this well-known local *coterie*, but at a later period they became estranged and headed rival societies at Norwich. Ladbroke seems to have painted a few portraits, but his brush was chiefly devoted to rural scenery and views on

* Cunningham, *Lives of the most Eminent British Painters, &c.*

the coast of Norfolk. Between 1809 and 1816 he exhibited several works at the Royal Academy and British Institution. He also published five volumes containing "Views of Norfolk Churches."

He died at Norwich in 1842.

The following picture, signed R. H. L. is ascribed to him :—

No. **1467.** *Landscape, with a view of Oxford.*

In the outskirts of a wood, under the shade of large and thickly-foliaged oak trees, three cows stand in a stream or pool of water. On the left of the foreground lie felled tree trunks. On the right, a wooden paling crossed by a stile separates a pathway from an enclosed plantation. In the middle distance between the trees is open country, beyond which are seen the towers and spires of Oxford rising against a stormy sky.

On canvas, 1 ft. 8 in. *h.* by 2 ft. 4 in. *w.*

Purchased in 1895 from Mr. George Donaldson out of the interest of the "Lewis Fund."

LAMBERT (GEORGE), 1710-1765,

Was one of the earliest English landscape painters. He was born in Kent in 1710, and was first employed as a theatrical scene painter. He worked for the theatre in Lincoln's Inn Fields, and at the age of 26, we find him permanently engaged as principal scene painter at Covent Garden. The Foundling Hospital possesses a landscape painted by him. He died in 1765.

No. **1658.** *Landscape.*

Clumps of oaks on the right and left enclose a view of hilly and well wooded country. In the foreground is a pool with cows and donkeys on the near bank. To the right is a thatched half-timbered cottage with a woman milking a cow. In the middle distance is a ruined castle on a hill, and on the plain beyond, a town with towers. A river or estuary is seen in the extreme distance. The sky is clear with a few light cumulous clouds. The effect, early evening.

On canvas, 3 ft. 8½ in. *w.* by 2 ft. 10¼ in. *h.*

Bequeathed by Miss Haines in 1898.

LANDSEER (SIR EDWIN), **R.A.**, 1802-1873,

Was the third son of John Landseer, the engraver, and was born in London on the 7th of March 1802.

He was educated in art by his father, before he became a student of the Royal Academy, and he received also some instruction from Haydon, the historical painter.

Edwin Landseer displayed his great ability while still very young, having obtained a medal from the Society of Arts at the early age of 13, for a drawing of a large Alpine mastiff, of which there is an etching by his brother Thomas. But he first attracted general notice by pictures exhibited at the Gallery of the Society of Artists, in Spring Gardens. His name appears in the Royal Academy Catalogues for the first time in 1817, in his 16th year, when he exhibited the "Portrait of a Dog." In 1820 he sent to the British Institution his large picture of "Alpine Mastiffs reanimating a Distressed Traveller"; and in 1822 he obtained from the same institution the premium of 150*l.*, for his picture of "The Larder invaded."

These works attracted great notice, and established for the painter an unrivalled reputation in his own department of art; and which was more than maintained by the long series of pictures which followed them, on the walls of the Royal Academy, and at the British Institution. Besides his pictures of animals, he painted several portraits.

In 1826 he exhibited at the Royal Academy "The Hunting of Chevy Chase," and was in that year made an associate of the Academy. In 1829 appeared the "Illicit Whisky Still in the Highlands." He was elected an academician in the following year. In 1850 he received the honour of knighthood from Her Majesty.

From 1817 to 1873 inclusive, Sir Edwin exhibited altogether at the Academy 175 pictures, in 51 years; he having failed to contribute on six occasions only during that long interval of 57 years. He was likewise a constant exhibitor at the British Institution, but often exhibiting there works already shown at the Royal Academy.

Besides those above named, the following are some of Sir Edwin Landseer's more celebrated works:

Exhibited at the Royal Academy—Hawking, in 1832; A Jack in Office, 1833; Bolton Abbey, 1834; The Old Shepherd's Chief, 1837; The Life's in the Old Dog yet, 1838; Van And his Animals, 1839; Laying Down the Law, 1840; Otter mon, 1842; The Otter Speared, and Shoeing, in 1844; Shepherd's Prayer, 1845; Time of Peace, and Time of War, at Bay, in 1846; "Sketch of my Father," and Alexander Diogenes, 1848; A Dialogue at Waterloo, 1850; Titania's Bottom, 1851; Night, and Morning, 1853; Uncle Tom and the Maid, 1858; The Tame Cat, and the Connoisseurs (containing his own

portrait, engraved by S. Cousins, R.A.), 1865; Her Majesty at Osborne, 1867; and the Swanery Invaded by Sea Eagles, 1869.

At the British Institution—The Cat's Paw, 1824; Highland Music, 1830; Low-Life, High-Life, 1831; The Sleeping Bloodhound, 1835; and Dignity and Impudence, 1839.

Many of the above works have been admirably engraved by his brother, Thomas Landseer, A.R.A., by S. Cousins, R.A., and others. The engravings already made after his works exceed in number 300; and he himself etched several of his own compositions.

Sir Edwin was awarded the large gold medal at the Paris Universal Exhibition of 1855, and the medal for Fine Arts at the Vienna Exhibition of 1873.

He died at his house in St. John's Wood, on the 1st of October 1873, and received the honour of a public funeral in St. Paul's Cathedral.

No. **409.** *Spaniels of King Charles's Breed.*

Two pet spaniels which belonged to Mr. Vernon, for whom the picture was painted. Both these pets met with their death by falls.

Engraved by J. Watts; and by J. Outrim. On canvas, 2 ft. 3½ in. *h.* by 2 ft. 11¼ in. *w.*

Exhibited at the British Institution in 1845. VERNON COLLECTION.

No. **603.** *The Sleeping Bloodhound.*

"Countess," the hound here represented, sleeping on the top of a balustrade at Wandsworth, one Sunday evening, overbalanced herself, fell a height of twenty-three feet, and died on the same evening. On the next morning she was carried to St. John's Wood, in the hope that Sir E. Landseer would make a sketch of her as a reminiscence of an old favourite. "This is an opportunity not to be lost," said the painter; "go away, come on Thursday at 2 o'clock." At the appointed time "The Sleeping Bloodhound" was a finished picture.

Engraved by Thomas Landseer. On canvas, 3 ft. 3 in. *h.* by 4 ft. 1 in. *w.*

Exhibited at the British Institution in 1835. Bequeathed by Mr. Jacob Bell in 1859.

No. **604.** *Dignity and Impudence.*

Dignity is represented by an old bloodhound, of the Duke of Grafton's breed, known by the name of "Grafton;" a little

Scotch terrier represents Impudence. Both are looking out of the same kennel.

Engraved by Thomas Landseer. On canvas, 2 ft. 11½ in. *h.* by 2 ft. 3½ in. *w.*

Exhibited at the British Institution in 1839. Bequeathed by Mr. Jacob Bell in 1859.

No. **606.** *Shoeing.*

A farrier trying a shoe on the near hind foot of a bay mare, in a forge. This is a portrait of "Old Betty," a mare which belonged to Mr. Bell. She is standing in a way peculiar to her, and without a halter, as she would not tolerate one. The Donkey, the Bloodhound "Laura," and the man shoeing the mare, are also all portraits.

Engraved by C. Lewis. On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.*

Exhibited at the Royal Academy in 1844. Bequeathed by Mr. Jacob Bell in 1859.

No. **1349.** *Study of a Lion.*

Life-size: seen to the middle of the legs: the head fronting the spectator: the body slightly fore shortened. Background of grey clouds. Painted to aid the artist in modelling his lions for the Nelson Monument in Trafalgar Square.

On canvas, 2 ft. 11½ in. *h.* by 4 ft. 5½ in. *w.*

Bequeathed by Mr. Thos. H. Hills in 1892.

No. **1350.** *Study of a Lion.*

Life-size: seen to the middle of the legs and nearly full length of body. Head in profile. Background of grey clouds. Painted to aid the artist in modelling his lions for the Nelson Monument in Trafalgar Square.

On canvas, 2 ft. 11½ in. *h.* by 4 ft. 5½ in. *w.*

Bequeathed by Mr. Thos. H. Hills in 1892.

LAWRENCE (SIR THOMAS), P.R.A., 1769-1830,

Was born May 4, 1769, at Bristol. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes; and the first efforts of the young painter which attracted notice were some portraits in chalk of his father's

customers. At the early age of ten years he set up as a portrait painter in crayons at Oxford; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; in 1787, twelve months afterwards, he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year the portraits of the King and Queen, which were presented by Lord Macartney to the Emperor of China. In 1794, he was elected a Royal Academician; he was knighted by the Prince Regent in 1815; and at the death of West, in 1820, he was unanimously elected President of the Academy. From the time of his election as a member of the Academy to his death, Sir Thomas's career as a portrait painter was unrivalled: he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died in London, at his house in Russell Square, January 7, 1830. He was never married.* Shortly after his death, in 1830, a selection of 91 of his works was exhibited at the British Institution.

The Waterloo Gallery at Windsor remains a noble monument of the skill of Sir Thomas Lawrence as a portrait painter. The pictures of the Emperor Francis, of Pius VII., and of the Cardinal Gonsalvi, in that collection, are among the masterpieces of the art of portraiture. These pictures were painted on the Continent in the years 1818-19. He excelled chiefly in the portraits of ladies and children. He was a member of the Academy of St. Luke at Rome, and of many other foreign academies; and in 1825, he was created a Chevalier of the "Légion d'Honneur."

No. **129.** *Portrait of the Late John Julius Angerstein, the Banker, and Collector of the Angerstein Gallery.*

He died in 1823, age eighty-eight. † Small half length.

Engraved by E. Scriven. On canvas, 3 ft. h. by 2 ft. 3 in. w.

Painted for George IV., and presented to the National Gallery by William IV. in 1836.

* Williams, *The Life and Correspondence of Sir Thomas Lawrence*, 1831, containing the only three discourses to the students of the Academy that Sir Thomas ever published. Cunningham, *Lives of the most Eminent British Painters &c.* 1833.

† See prefatory remarks, p. 5 of this Catalogue.

No. **1413.** *Portrait of Mr. Philip Sansom.*

Life size; seated; seen to the knees; three-quarter face. Dressed in a black coat buttoned across the chest, and cream-coloured kerseymere breeches. He sits in an arm-chair resting his right hand on a table. In the background a red curtain and an open window.

On canvas, 4 ft. 5 $\frac{1}{2}$ in. *h.* by 3 ft. 3 $\frac{1}{2}$ in. *w.*

Bequeathed in 1894 by the late Miss Ellen Sansom, a grand-daughter of the sitter.

LOUTHERBOURG (PHILLIP), **R.A.**, 1740–1812,

Was born at Strasbourg, October 31, 1740, but was taken to Paris by his father, who was a miniature painter, in 1755, and was placed with F. Casanova, the battle painter. Louthembourg displayed great facility as landscape, marine, and battle painter, and in 1767 was elected a member of the French Academy of Painting at Paris; he was also a member of the Academy of Marseilles. In 1771 he settled in this country, became eminent as a scene painter, and was elected a member of the Royal Academy of London in 1781; he had been elected an associate only the previous year. He resided the latter part of his life at Chiswick, where he died, March 11th, 1812. Louthembourg also etched many plates.* Among his principal pictures are: the Destruction of the Spanish Armada; the Fire of London; and Lord Howe's Victory, June the 1st, 1794. He sent altogether 155 works to the Royal Academy exhibitions.

No. **316.** *Lake Scene in Cumberland, Evening.*

Engraved by W. Richardson. On canvas, 1 ft. 4 in. *h.* by 2 ft. *w.*

Painted in 1792. VERNON COLLECTION

MILLAIS (SIR JOHN EVERETT), **P.R.A.**, 1829–1896.

One of the most distinguished painters of the British School, was born on the 8th of June 1829 at Southampton, where his parents happened to be then staying. Their home was, however,

* P. de Baudicour, in his *Peintre-Graveur Français*, &c., vol. ii., 1861, describes 44 plates by Louthembourg; in some of these he signs himself *Peintre du Roi*, and in the later plates, apparently after he settled in England, he has placed a *De* before his name.

in Jersey, where young Millais passed the first six years of his childhood. The family then removed to Dinan, and while there the youthful genius is said to have already displayed extraordinary aptitude for drawing.

In 1837 his father and mother came to London, occupying a house in Gower Street. Under the advice of Sir Martin Shee (then President of the Royal Academy) the boy was sent to a school of art kept by Mr. Henry Sass, a portrait painter, at the corner of Bloomsbury Street. At the age of nine his little pupil had made sufficient progress to win a silver medal awarded by the Society of Arts, and only two years later was admitted a student at the Royal Academy Schools. Before he was seventeen he had painted his first subject picture, "Pizarro seizing the Inca of Peru," which was accepted and hung at the Royal Academy, and in 1847 he gained the Royal Academy Gold Medal for another work representing "The Young Men of the Tribe of Benjamin seizing their Brides." About the same time, as a contributor to the Government Cartoon competition then organized, he exhibited at Westminster Hall a life-size group illustrating the parable of "The Widow's Mite." A year later young Millais, in conjunction with Rossetti, Holman Hunt, and a few other rising artists, revolting against what they regarded as the academicism and conventionality of modern art, banded themselves together in a little clique, then and long afterwards known as the "Præ-Raphaelite Brotherhood." The principles held by these youthful reformers are too well known to need description here. But one of their professed objects was to paint Nature with absolute fidelity, disregarding the relative "values" pictorially indicated by colour and chiaroscuro. They based their views on the work of early Italian and Flemish masters, whose immature style they at first attempted to revive.

If Millais ever held those principles in theory, it is certain he did not long maintain them in practice. Only a few of his earliest pictures, such as "Ferdinand and Isabella," "Mariana in the Moated Grange," "The Carpenter's Shop," and the "Woodman's Daughter," exhibited at the Royal Academy between 1849 and 1851, suggest the influence of primitive art. But for many years he remained a scrupulous realist, painting with extraordinary finish and minute attention to detail. His "Huguenots" and "The Death of Ophelia" (1852), "The Order of Release," and "The Proscribed Royalist" (1853), "Rescue by a Fireman" (1855), "Autumn Leaves" and "Peace Concluded" (1856) were severely criticised in certain quarters, but as warmly defended by his admirers, among whom Mr. Ruskin was conspicuous.

In 1853 Millais, being then only 24 years of age, was elected an Associate of the Royal Academy. The excellence of his work had gradually won public favour and was now warmly appreciated. "The Vale of Rest," "The Black Brunswicker," "Trust Me," "My First Sermon," and "The Eve of St. Agnes," not to mention many other pictures, were received with enthusiasm, and in 1863 he attained the full dignity of a Royal Academician. From that time forth his career was, almost to the last, one of uninterrupted success.

The patient study of his early years, the accuracy and precision to which his hand had been accustomed, enabled him in time to attain, by his art, equal truth with less labour. His style gradually became broader and more masterful, but it was still distinguished, both in colour and effect, by a close adherence to Nature. As a young man Millais had from time to time employed his pencil with great success as a book illustrator. The "Cornhill Magazine," "Good Words," and "Once a Week" abound in woodcuts from his designs. He now added to his reputation as a painter in the field of landscape and portraiture. An autumnal scene, entitled "Chill October," exhibited in 1871, surprised those who had hitherto only known his work in connection with figure subjects. It was followed by the well-known pictures, "Flowing to the Sea," "Scotch Firs," "The Fringe of the Moor," and "The Sound of many Waters," executed at intervals between 1873 and 1878. One of his first exhibited portraits was that of Miss Lehmann (now Lady Campbell), painted in 1870. But in after years he received commissions from a host of distinguished sitters, including Sir John Fowler, Sir James Paget, Lord Lytton, Lord Shaftesbury, the Duchess of Westminster, Cardinal Newman, Lord Beaconsfield, Lord Salisbury, Mr. Gladstone, and Mr. John Bright. The family group, entitled "Hearts are Trumps," and representing the Misses Armstrong, attracted much attention at the Royal Academy.

Among the most notable of Millais' subject pictures, in addition to those already mentioned, are "The Minuet" (1867), "The Boyhood of Sir Walter Raleigh," (1870), "The Knight Errant" (1871), "The North-West Passage" (1875), "The Yeomen of the Guard" (1877), and the "Princes in the Tower" (1878). In all, he is said to have produced 227 oil paintings. In 1853, Millais married the daughter of Mr. G. Gray, of Bowerswell, Kinnoull, Perth, by whom he had several children. The honours which fell to his share were numerous and well deserved. He was created a baronet in 1885. He had previously been made an Officer of the Legion of Honour and a Member of the Institut de France. From Oxford he obtained a D.C.L. degree, and the Government

appointed him a trustee of the National Portrait Gallery. On the death of Lord Leighton, Sir John was unanimously elected President of the Royal Academy, but by this time he was in failing health, and he unfortunately succumbed to a fatal malady, from which he had long suffered, on the 13th of August 1896.

No. **1666.** *Portrait of the Right Hon. W. E. Gladstone.*

Mr. Gladstone, in his 70th year, is shewn at three-quarter length, standing erect but in an easy position, his right hand with a ring on the fourth finger lightly clasping his left in a characteristic attitude. He is dressed in a black frock coat and black tie, and is looking to the spectator's right with an expression of grave but kindly pre-occupation. The background is a ruddy brown.

On canvas, 4 ft. 1½ in. *h.* by 3 ft. *w.*

Presented in 1898, by Sir Charles Tennant, Bart.

No. **1941.** *Portrait of Sir Henry Thompson, Bart.*

Sir Henry Thompson, F.R.C.S., was born at Framlingham in Suffolk, in 1820, educated at University College, and became a very eminent surgeon. He was knighted in 1867, and was made a Baronet in 1899, and died in 1904.

He is shown at three-quarter length standing very upright, directly facing the spectator. His left arm is placed behind his back, his right hangs by his side with the hand in a black glove holding the fellow glove. He wears a black frock-coat, with a black silk-faced overcoat and a gold eye-glass. The background is a warm grey green, against which the ruddy complexion and white collar show in strong relief.

On canvas, 4 ft. 1½ in. *h.* by 3 ft. *w.*

Bequeathed in 1904, by Sir Henry Thompson, Bart.

MORLAND (GEORGE), 1763-1804,

Was the son of Henry Robert Morland, a portrait painter in crayons, and an engraver in mezzotint. He was born on the 28th of June 1763, and was instructed in his art by his father ;

his subjects were generally animals, or of a domestic character, and all his pictures are executed with extreme facility.

Morland died on the 29th of October, in a spunging-house in Eyre Street, Coldbath Fields, in his forty-first year. His death was hastened by dissipation. He had married the sister of William Ward, who was afterwards united to Maria Morland, the painter's sister. Mrs. Morland survived her husband only a few days.

Morland exhibited altogether, at the Royal Academy, between 1779 and 1804, thirty-six pictures, omitting thirteen years of the interval. The pictures varied much in their subjects; one, exhibited in 1779, is called in the catalogue—"A drawing with a poker"; the last, in 1804, is termed—"A landscape, with hounds in full chase."

The "Inside of a Stable" was exhibited in 1791, and it is spoken of by several writers as his masterpiece.

No. 1030. *The Inside of a Stable.*

Said to be that of the White Lion at Paddington. Two horses and a pony are being led by a boy into a stable; to the left a man is stooping and collecting together some straw.

On canvas, 4 ft. 9 in. *h.* by 6 ft. 7½ in. *w.*

Engraved by William Ward in 1792.

Exhibited at the Royal Academy in 1791: it was purchased from the Exhibition by the Rev. Sir Henry Bate Dudley, Bart., and was presented to the National Gallery by his nephew, Mr. Thomas Birch Wolfe, in 1877.

No. 1067. *A Quarry with Peasants.*

Broken ground, with a high gravelly bank studded with scrub. In the further foreground some labourers are at their noonday meal. Near them is a range of baskets. In the distance, some blue hills. Above, a summer sky, with soft white clouds.

On wood, 7 in. *h.* by 9 in. *w.*

Sold at Mr. Jesse Curling's sale in 1856.

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. 1351. *Door of a Village Inn.*

On the right of the picture are two thatched cottages partly enclosed by a wall and overshadowed by trees. From one of them a peasant woman has just issued, bringing a mug of ale to a farmer mounted on a white pony and attended by a dog. At the door of the larger cottage are two children. On the left

hand are rocks and brushwood, near which a boy stands apparently kindling a fire, while a terrier sits at his feet. In the distance are meadows with hills beyond, illumined by the glow of sunset.

On canvas, 3 ft. 5 in. *h.* by 4 ft. 1 in. *w.*

Bequeathed by Sir Oscar M. P. Clayton, C.B., in 1892.

No. 1497. *Rabbiting.*

A rural landscape. On the left of the foreground a young man kneeling, holds back a sporting dog, which is eagerly watching rabbit holes on an adjacent bank. Near him is seated a farmer clad in a drab-coloured coat and red waistcoat, and close behind the farmer stands a woman with a little girl. On the top of the rabbit warren rises a thickly wooded knoll. In the middle distance are farm buildings, with open country beyond.

On canvas, 2 ft. 10 in. *h.* by 3 ft. 10 in. *w.*

Bequeathed by Mr. Joseph Travers Smith in 1897.

No. 2056. *The Fortune Teller.*

Three ladies and a young officer are grouped round a card table in a small room hung with green. The two younger ladies, who occupy the middle of the picture, are dressed in white with pink and blue sashes. One of them is telling a fortune and turning the cards. The officer, who is dressed in a scarlet coat and white breeches. The third lady seated on the right is in outdoor costume, and wears a black plumed hat and a white mantle trimmed with fur. On the wall are two landscapes painted in the manner of the master.

On canvas, 1 ft. 6 in. *h.* by 1 ft. 9 in. *w.*

Bequeathed by Mrs. Behrend in 1906.

MORLAND (HENRY ROBERT), 1730?-1797,

born about the year 1730, the son of George Henry Morland, who was also an artist, adopted portrait painting as a profession, and added to it the business of a picture dealer and engraver. He executed a portrait of George III. which was in the collection of Mr. Houston, and another of Garrick, which is in the collection of Mr. Houston. His career was often clouded by financial difficulties, and he died in London on the 30th of November 1797. He was the father of George Morland, whose reputation as a painter was equal to his father and grandfather.

No. **1402.** *The Laundry Maid.*

A half-length figure, rather less than life size. She wears a small cap and white dress printed with coloured sprigs, a low cut bodice and short sleeves. Around her throat is a narrow necklet of black velvet. She stands before a basin, washing linen. Grey background.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ¼ in. *w.*

No. **1403.** *The Laundry Maid.*

Rather less than life size and seen to the waist. Clad in a white gown delicately figured with pink sprigs, a low cut bodice and short sleeves. Her hair is drawn back from the forehead under a small muslin cap encircled by a blue ribbon. She sits at a table, ironing.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ¼ in. *w.*

Both this and the companion picture (No. 1402) are said to be portraits of ladies. They were purchased together, in 1894, from Messrs. P. & D. Colnaghi, of Pall Mall East.

NASMYTH (ALEXANDER), 1758-1840,

A Scotch landscape painter, born at Edinburgh in 1758. At an early age he removed to London, where he became the pupil of Allan Ramsay. He subsequently travelled to Rome, where he remained several years, studying historical painting, portraiture, and landscape. On his return to Edinburgh he devoted himself at first to portrait painting and executed among others a likeness of Robert Burns. But it was in the field of landscape art, both as a painter and instructor, that he achieved his main success. His death occurred in his native city in 1840.

No. **1242.** *Stirling Castle.*

The castle occupies a rocky eminence to the right of the picture overlooking, on the left, an extensive plain of meadow land revealing glimpses of a winding river—and bounded by a range of lofty hills. The undulating foreground is covered with scanty herbage on which goats are browsing. In the middle distance a steep road rises towards the castle.

On canvas, 4 ft. 4 in. *h.* by 6 ft. ½ in. *w.*

Purchased from Mr. Martin Colnaghi, London, in 1888.

NASMYTH (PATRICK), 1786-1831,

Was born at Edinburgh in 1786. He was the son and pupil of Alexander Nasmyth, the landscape painter, and painted in a similar style. When about twenty years of age he settled in London, where he died, in South Lambeth, August the 17th, 1831. Patrick Nasmyth has been called the English Hobbema; his landscapes are simple in subject, with much detail of execution, but forcible in effect; one of his principal works is a view of Windsor Castle; another is a "View in Hampshire," in the possession of Thomas Baring, Esq., M.P. Owing to an accident which happened to his right hand in his youth, he was in the habit of painting with his left.*

No. 380. *A Cottage, formerly in Hyde Park.*

Engraved by A. Willmore. On wood, 11½ in. h. by 15 in. w.

Painted about the year 1807. VERNON COLLECTION.

No. 381. *The Angler's Nook.*

A woody landscape; a man fishing in a stony brook.

Engraved by J. Carter. On wood, 11½ in. h. by 16 in. w. VERNON COLLECTION.

No. 1176. *Landscape.*

A furzy common with a by-road winding through it and peasants conversing in the foreground. To the left a knoll, with a cottage and trees in the middle distance. Beyond a valley, with a church and other buildings surrounded by hills. Sky cloudy.

On panel, 7¾ in. h. by 10 in. w.

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. 1178. *Landscape.*

View of a winding road skirting a park, from which it is divided by wooden palings. In the foreground to the right a group of lofty trees, under the shade of which two women are conversing. In the middle distance a quickset edge, with a cottage beyond it.

On panel, 10½ in. h. by 1 ft. 1½ in. w.

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

* *Literary Gazette*, 1831.

No. 1179. *Landscape.*

A stream flowing between sedgy banks in a wooded country. To the right a cottage or part of an old manor house, beyond which rise lofty poplars. In the middle distance are two peasants.

On panel, 6½ in. h. by 10 in. w.

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. 1183. *Landscape.*

View looking across a lake or river, on which are two boats rowed by peasants. A steep and wooded bank on the opposite shore. In the distance to the right a cliff, with a castellated building on the summit.

On panel, 9½ in. h. by 12 in. w.

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. 1384. *A View in Hampshire.*

In the foreground is a pond, enclosed by shelving banks, overgrown with herbage, and partly strewn with felled timber. On the right rise two lofty beech trees. In the middle distance a road lies between farm cottages and meadow land. Beyond, is a wooded plain bounded by hills. Above, cloud cumuli float across a summer sky.

On canvas, 1 ft. 2 in. h. by 2 ft. 10 in. w.

Bequeathed by Colonel Alexander Beresford Read in 1893.

No. 1828. *View in Sussex.*

A country road runs through the middle of the picture, with trees and cottages to the right and left. The road divides, as it approaches the foreground, at a small tree which occupies the centre of the composition, and on the right is a small group of figures. The composition is in close imitation of Hobbema.

On panel, 1 ft. 1½ in. h. by 1 ft. 5½ in. w.

Bequeathed by Mr. Henry Vaughan in 1900.

No. 1916. *The Severn off Portishead.*

The River Severn extends across the middle distance, with the low hills of the Welsh coast on the further side and the Welsh mountains beyond. The Avon runs in on the right, at the mouth

of which are some ships at anchor. The foreground is composed of rocks and trees. On the right a road runs down past a cottage to the lower ground, and in the centre is a group of three figures. A breeze moves the clouds across a blue sky and stirs the branches of the trees.

On canvas, 2 ft. 1½ in. *h.* by 2 ft. 11¼ in. *w.*

Bequeathed by Mr. Charles Gassiot in 1902.

NEBOT (B.), ?- ?

A presumably English painter who lived in the early part of the last century. Little or nothing is known of his career beyond the fact that he painted a portrait of Capt. Thomas Coram, who established the Foundling Hospital in London. The portrait belonged to Mr. D. Nesbit, and was engraved by Brooke in 1751.

No. **1453.** *Covent Garden Market, with St. Paul's Church.*

The view shows a portion of the arcade on the north side of the square, and other buildings since removed or remodelled. On the left of the picture a group of market-women, with their baskets, offer vegetables for sale. Parallel to the foreground is a wooden barrier, by the side of which a gentleman, his wife, and child are walking, followed by a blind beggar. In the middle distance two men stripped to the waist engage in a fight, which is watched by bystanders.

On canvas, 2 ft. 0½ in. *h.* by 4 ft. 0¼ in. *w.*

Signed,

B. Nebot. F. 1737

Purchased at the sale of Lord Clifden's Collection in 1895.

OPIE (JOHN), **R.A.**, 1761-1807,†

Truro, in May 1761; his father was a carpenter. indications of unusual ability, and having at-

tracted the notice of Dr. Wolcot, that gentleman brought him to London and introduced him to Sir Joshua Reynolds.

Opie was an exhibitor at the Royal Academy in 1782, and he for some time created a considerable sensation in London as the "Cornish Genius." He painted in a broad manner, and was successful both as an historical and portrait painter, but was not always harmonious in his colouring. He was made a member of the Academy in 1787, and he sent altogether 143 pictures to its exhibitions.

Opie obtained the professorship of painting at the Royal Academy in 1805, but delivered his course of lectures but once, in 1807, and then in an incomplete state:—on design, on invention, on chiaroscuro, and on colouring;—he did not live to write the two intended, on composition and expression. He died in the prime of life, April the 9th, 1807, exactly a month after the delivery of his lectures, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral. He was twice married; from his first wife he was divorced; the second was the accomplished Amelia Opie, who survived her husband many years.

No. **784.** *Portrait of William Siddons.*

An actor, and husband of the celebrated actress of that name. Bust, life-size.

On canvas, 2 ft. 6 in. $\frac{1}{2}$. by 2 ft. 1 in. *w.*

Bequeathed by his daughter, Mrs. Cecilia Coombe, in 1868.

No **1167.** *Portrait, said to represent Mary Wollstonecraft (Mrs. Godwin).*

Life-size; seen to the waist. She is seated at a desk before an open book, on which her right hand rests (the left is not seen), and turns her face to the spectator. She wears a gown striped in two shades of blue. Her copious hair, which is grey, or powdered, is confined *en negligé* by a white handkerchief bound round her head, and allowing a single tress to fall over her chest, while another hangs down her back.

Engraved in 1796 in stipple for the "Monthly Mirror" as Mrs. Wollstonecraft, and etched by Mrs. Merritt for Mr. Kegan Paul's Memoir of Mary Wollstonecraft prefixed to the "Letters to Imlay," 1879.

On canvas, 2 ft. 5 $\frac{1}{2}$ in. *h.* by 2 ft. $\frac{1}{2}$ in. *w.*

Purchased at the sale of the late Mr. William Russell's pictures, out of a fund bequeathed by the late Mr. Francis Clarke.

No. **1208.** *Portrait of William Godwin the Author.*

Life-size; seen to the waist. Three-quarter face. The hair of the head a reddish brown, the cheeks clean shaven. He wears a coat of dark cloth, buttoned across the chest, with a white cravat and frilled shirt. Dark background.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

Purchased from Mr. C. Campbell Feetum, in London, 1886, out of a fund bequeathed by the late Mr. Thomas D. Lewis.

No. **1408.** *Portrait of a Boy.*

Apparently about 10 or 12 years of age. Life-size; bust length; three-quarter face turned to the right, with thick chestnut-coloured hair falling to the shoulders. He wears a dark coat or frock open at the neck, which is encircled by a large white frilled collar. Believed to be a portrait of the artist's younger brother—William Opie.

On canvas, 1 ft. 8½ in. *h.* by 1 ft. 4½ in. *w.*

Presented by Mr. Edward Opie, of Plymouth (a nephew of the painter), in 1894.

No. **1826.** *Portrait of the Painter.*

A largely painted study of the artist himself, looking down, with a strong effect of light and shade. Head only.

On canvas, 1 ft. 4 in. *h.* by 1 ft. ¾ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

PHILLIPS (THOMAS), R.A., 1770–1845,

Was born at Dudley, in Warwickshire, 18th October 1770. He was placed, when still young, with Mr. Edgington, at Birmingham, to learn glass painting; and in 1790 he came to London, with an introduction to West, who employed him to paint on the window of St. George's Chapel, at Windsor. In 1792 he was an exhibitor at the Royal Academy, and in 1804 was elected an associate; he appeared at first as an historical painter, but from the year 1796 his contributions to the exhibitions were almost exclusively portraits, and he exhibited altogether 339 pictures in the Academy. Phillips was elected a member of the Royal

Academy in 1808; and in 1825 he succeeded Fuseli as Professor of Painting. He made a tour in Italy after his appointment, in company with Hilton, to enable him the better to discharge the duties of his office. He composed in all ten lectures, which he published in a collected form after his resignation of his professorship in 1832.* He was the author also of several articles on painting in Rees' Cyclopædia. He died at his house in George-street, Hanover-square, April 20th, 1845.

No. 183. *Portrait of Sir David Wilkie.*

Half-length, life-size.

Engraved by F. Holl. On canvas, 3 ft. 3 in. *h.* by 2 ft. 2 in. *w.*

Painted in 1829, when Sir David was 44 years of age. Presented by the painter in 1841.

RAEBURN (SIR HENRY), **R.A.** 1756-1823.

This distinguished portrait-painter was born at Stockbridge (a suburb of Edinburgh), in 1756. Left an orphan at the age of six, he was placed at school in "Heriot's Wark," a Scotch educational establishment. When fifteen years old he was apprenticed to a goldsmith, who, discovering the boy's taste for drawing, kindly encouraged his youthful efforts, and introduced him to a portrait-painter named Martin, then of some local repute in Edinburgh. This incident became the means of confirming Raeburn's choice of a profession, and for a time he supported himself by miniature painting. Martin lent him pictures to copy, but seems to have given him little or no technical instruction, and in course of time became, it is said, jealous of his rising talent. At any rate the connexion was abruptly terminated. Raeburn pursued his studies alone, and, having married advantageously at the age of twenty-two, went to London, where he made the acquaintance of Sir Joshua Reynolds, who advised him to study the works of Michael Angelo.

Raeburn visited Italy with his wife, and after two years' residence in that country returned to Scotland, and soon established himself as a portrait-painter in Edinburgh. In 1814 he became an Associate of the Royal Academy, and in the following year was elected a Royal Academician. In 1822, when George the IV. visited Scotland, Raeburn was knighted, and shortly

* *Lectures on the History and Principles of Painting.* 8vo. London, 1833.

afterwards was appointed "His Majesty's Limner" in that part of Great Britain.

He did not, however, long enjoy these marks of Royal favour, for his death occurred in 1823.

No. **1146.** *Portrait of a Lady (a member of the Dudgeon family).*

Life-size, full length. Represented in a white dress open at the neck, a broad brimmed straw hat lined with silk and an orange-coloured scarf round her waist. She bears a cream-coloured shawl with an embroidered border on her left arm, and leans against a pedestal or monument in a plantation of young beech trees.

On canvas, 7 ft. 9½ in. *h.* by 4 ft. 11 in. *w.*

Bequeathed by Mr. Robert Dudgeon in 1883.

No. **1435.** *Portrait of Lieut.-Colonel Bryce McMurdo.*

Life-size, full length. Seated on a rock under a bank by the side of a trout stream. The Colonel, whose features are seen in full face, wears a dark green swallow-tail coat, nankeen pantaloons, white stockings, and shoes. He holds a fishing rod under his right arm. At his feet is a fishing basket. In the background rise lofty hills.

On canvas, 7 ft. 10 in. *h.* by 4 ft. 10 in. *w.*

Bequeathed by Sir W. Montagu McMurdo in 1895.

No. **1837.** *Portrait of Mrs. Lauzun.*

Mrs. Lauzun was the daughter of Henry Tucker, of the Kentish family of that name, and married, in 1796, Captain Henry William Lauzun, of the Royal Staff Corps. She was seventeen when this portrait was painted, and is shown dressed in a white muslin gown with long sleeves, cut square at the neck, and edged at the opening of the bodice with pleated lawn. She is seated on a bank with her face three-quarters to the right and her dark brown eyes regard the spectator. Her light brown hair is in crisp locks, and the head is relieved against a dark brown tree. The background, which shows a hilly wooded landscape, is slightly painted.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ¾ in. *w.*

Bequeathed by Miss Henrietta Francis Tod Lauzun in 1900.

RAMSAY (ALLAN), 1713-1784,

Son of the well known Scotch poet whose pastoral drama, "The Gentle Shepherd," attained popularity in the last century, was born at Edinburgh in 1713. He learnt painting in London under Huyssing, and then went back to his native city where he remained two years. In 1736 he travelled to Italy and studied under Solimena. On his return to England he devoted himself to portraiture, and practised his art at first in Edinburgh, where the Duke of Argyll sat to him. But he achieved his main success in London where he settled about 1762. Here he was introduced by Lord Bute to the Prince of Wales (afterwards George III.). On the death of Shackleton in 1767 Ramsay was appointed painter in ordinary to the king, and in that capacity received numerous commissions from His Majesty and the Court, in addition to those derived from private sources. In the execution of this work he is said to have employed several assistants, among whom David Martin and Reinagle may be mentioned.

RAMSAY was an accomplished linguist and litterateur. Some of his essays were published in a collected form, under the title of "The Investigator." He also wrote a little treatise, "On the present state of the Arts in England." Rousseau, Voltaire, and Hume were among his correspondents. He paid four visits to Italy, and it was on returning from the last that he fell ill at Dover, where he died in 1784.

No. 1491. *Portrait of a Lady.*

Life-size: seen to the waist: the face nearly in profile. The young lady wears a blue silk dress, having a low-cut bodice trimmed at the chest with white lace, and a boa. A mantle edged with ermine fur is thrown over her right shoulder. Her chestnut coloured hair is worn plain, and gathered into a large knot at the back of the head. Dark background.

On canvas, 2 ft. 1½ in. *h.* by 1 ft. 9 in. *w.*

Lent by the South Kensington Museum with several others in exchange for a collection of water-colour drawings lent by the National Gallery in 1895.

REYNOLDS (SIR JOSHUA), **P.R.A.**, 1723-1792,

Was born at Plympton in Devonshire, July 16, 1723; his father, the Rev. Samuel Reynolds, was master of the grammar school of Plympton. Sir Joshua was intended originally for the

medical profession, but he evinced very early a taste for art; and the perusal of Richardson's treatise on painting decided him to become a painter. He was accordingly, in 1741, placed with Hudson, an eminent portrait painter in London; he remained however, with Hudson only two years, and then set up as a portrait painter at Plymouth Dock, now Devonport. In 1746 he took apartments in St. Martin's Lane, and commenced practice in London. In 1749 he accompanied Commodore (afterwards Lord Keppel), in the "Centurion," to the Mediterranean. After spending about three years in Italy, he returned at the end of the year 1752, by way of Paris, to England. He settled in London, and soon became the most distinguished portrait painter in the capital. In 1768 he was unanimously elected president of the then newly-established Royal Academy of Arts in London, and was knighted by George III. on the occasion.* He succeeded Allan Ramsay as principal painter in ordinary to the king in 1784. He died at his house in Leicester Square, February 23, 1792, and was buried with great pomp in St. Paul's Cathedral. He exhibited altogether 245 works at the Royal Academy, sending in 1788 eighteen pictures; his contributions amounted on an average to eleven annually.†

No. 79. *The Graces decorating a terminal figure of Hymen.*

The "Graces" are portraits of the three daughters of Sir William Montgomery; to the right the Marchioness Townsend, in the centre the Hon. Mrs. Gardener, mother of Lord Blessington, and to the left the Hon. Mrs. Beresford.

Engraved by J. Watson. On canvas, 7 ft. 8 in. *h.* by 9 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1774, as "Three Ladies adorning a Term of Hymen." Bequeathed in 1837 by the then Earl of Blessington.

No. 106. *A Man's Head in profile.*

Engraved by S. Reynolds; and by J. Rogers for Jones's *National Gallery*. On canvas, 1 ft. 11 in. *h.* by 1 ft. 6 in. *w.*

This is a study from the head of a person (White, a paviour) who served Sir Joshua as a model for Count Ugolino, in the celebrated

* The Royal Academy was opened on January 1, 1768, and Sir Joshua Reynolds delivered an appropriate discourse in commemoration of the event.

† Northcote's *Life of Sir Joshua Reynolds*, 2 vols., 8vo., London, 1819. Sir Joshua read in all fifteen discourses in the Royal Academy. His literary productions, besides these discourses, are:—three contributions to the *Idler*, some notes to Mason's translation of Du Fresnoy's "Art of Painting"; a few notes for Dr. Johnson's edition of Shakspeare; and his notes on his tour through Flanders and Holland in 1781. Several complete editions of his works have been published. Sir Joshua's pictures are extremely numerous; the prints after them amount to about 700.

picture, by him, of the Count and his sons, exhibited at the Royal Academy in 1773, now in the collection at Knole, in Kent. Presented to the nation, in 1826, by Sir George Beaumont, Bart.

No. 107. *The Banished Lord, a head.*

Engraved by J. R. Smith; by G. T. Doo, R.A., for the *Associated Engravers*; and by J. Jenkins for Jones's *National Gallery*. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented in 1826 by the Rev. William Long.

No. 111. *Portrait of Lord Heathfield, with the key of the fortress of Gibraltar in his hand.**

The background is a view of the rock, with the smoke of artillery, in allusion to the celebrated defence of 1779-83, of which Lord Heathfield, then Lieutenant-General Elliott, was the hero. The French and Spanish besieging forces, at this memorable siege, consisted of an army of 40,000 men, and a fleet of 47 sail of the line, besides smaller vessels.†

"The gallant defender of Gibraltar" died at Kalkofen, his seat, near Aix-la-Chapelle, July 6, 1790, in the seventy-third year of his age. Three-quarter length, life-size.

Engraved by Earlom in 1788; by G. T. Doo, R.A., for the *Associated Engravers*; and by R. Page for Jones's *National Gallery*. On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.*

This picture was painted in 1787 for Alderman Boydell.

"This," says Mr. Ottley,‡ "is in all respects one of the finest and most strikingly characteristic portraits Sir Joshua ever painted." "The intrepid veteran, firmly grasping in his hand the key of the fortress, stands like the rock of which he was the defender." Barry spoke in the highest terms of the introduction of the key of the fortress into the General's hand, "than which" he says, "imagination cannot conceive anything more ingenious and heroically characteristic." § Formerly in the Angerstein collection, with which it was purchased by Parliament in 1824

No. 143. *Portrait of Lord Ligonier on Horseback.*

This distinguished officer commanded a division of the army under George II. at the Battle of Dettingen; he was afterwards

* The arms of Gibraltar are a Castle with a Key hanging to the gate, in allusion to the Rock as the Key to the Mediterranean.

† See Captain Drinkwater's *Siege of Gibraltar*.

‡ *Descriptive Catalogue, &c.*

§ See the Note to his Lecture on COLOURING.

created a Field Marshal, and held the offices of Commander-in-Chief and Master General of the Ordnance. He died at an advanced age in 1770.

Engraved by E. Fisher ; and by S. Reynolds. On canvas, 9 ft. 2 in. *h.* by 7 ft. 10 in. *w.*

This picture is one of Sir Joshua's earlier works ; it was painted about 1760, and formed part of the first collection of the works of the British Artists, exhibited at Spring Gardens in 1761. Presented by King William IV. in 1836.

There is a replica of this picture in the Collection of the Duke of Sutherland.

No. **162.** *The Infant Samuel, kneeling, at Prayer.*

Engraved by J. Dean, J. Lucas, and others. On canvas, 2 ft. 9½ in. *h.* by 2 ft. 2½ in. *w.*

This picture, apparently exhibited at the Royal Academy in 1776, was repeated several times by Sir Joshua ; there is a duplicate of it in the Dulwich Gallery. The Rev. Mr. Long's was exhibited at the British Institution in 1813. Bequeathed by Charles Long, Lord Farnborough, in 1838.

No. **182.** *Heads of Angels.*

Studies from Frances Isabella, the daughter of Lord William Gordon.

Engraved by Simon ; and by S. Reynolds. On canvas, 2 ft. 5½ in. *h.* by 2 ft. 0½ in. *w.*

Exhibited at the Royal Academy in 1787. Presented to the National Gallery by Lady William Gordon in 1841.

No. **305.** *Portrait of Sir Abraham Hume, Bart., F.R.S.*

An intimate friend of the painter ; he died in his 90th year, March the 24th, 1838. Bust, life-size.

Engraved by C. H. Hodges, by W. Sharp, and by G. Stoddart. On canvas, oval, 2 ft. 3½ in. *h.* by 1 ft. 9¼ in. *w.*

Painted about 1780. VERNON COLLECTION.

No. **306.** *Portrait of Himself.*

Bust ; life-size.

Engraved by T. W. Hunt. On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.*

Painted for Mrs. Thrale. VERNON COLLECTION.

No. **307.** *The Age of Innocence.*

A child seated on the grass with her hands crossed.

Engraved by J. Grozier, by Ch. Turner, A.R.A., and by F. Joubert. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Bought at the sale of Mr. Harman's pictures, VERNON COLLECTION.

No. **681.** *Portrait of Captain Orme.*

Full length, standing, leaning on his horse.

Captain Orme was aide-de-camp (with Washington) to General Braddock in America during the campaign of 1755. His MS. journal is in the British Museum, having been presented by King George IV.

On canvas, 7 ft. 9 in. *h.* by 4 ft. 9½ in. *w.*

Engraved by R. B. Parkes.

Painted for the Earl of Inchiquin, and exhibited at Spring Gardens in 1761. Sir Joshua received one hundred guineas, a second payment, for this picture in December 1777.* Purchased at the sale of Mr. R. Williams' pictures in 1862.

No. **754.** *Portraits of Two Gentlemen.*

He on the spectator's left is the Rev. George Huddesford, Vicar of Loxley, Warwickshire; the other is Mr. John Codrington Warwick Bampfylde. They are looking at some prints; the latter gentleman holds a violin in his right hand. Mr. Huddesford was in his youth a painter, and a pupil of Sir Joshua's; he was also a poet and satirist; he died in 1809. Mr. Bampfylde, likewise a poet, died about the year 1796.†

On canvas, 4 ft. 1 in. *h.* by 3 ft. 4 in. *w.* Engraved by A. Sanders, for Graves' *Works of Sir Joshua Reynolds.*

Painted in 1778-9. Presented in 1866 by Mrs. Plenge, in the name of her mother, Mrs. Martha Beaumont.

No. **885.** *The Snake in the Grass, or Love unbinding the zone of Beauty.*

A girl seated on a bank is sporting with Cupid, who has seized both ends of her sash, and is untying it: on the grass by her side

* See Cotton's *Sir Joshua Reynolds' Notes, &c.* London, 8vo. 1850.

† *Works of Sir Joshua Reynolds, with short biographical notices, by R. E. Graves, B.A., of the British Museum.* Folio. 1866.

is seen the head of a snake. In the background a red curtain. Life-size, three-quarter length.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 3 in. *w.* Engraved by J. R. Smith in 1787, and by S. W. Reynolds.

Painted for Lord Carysfort. In the copy of Sir Joshua's Account Book, published by Mr. Cotton, at p. 86 is this entry—"June 14, 1788. Lord Carysfort, for the Nymph to be sent to Prince Potemkin. 105*l.*"

Duplicates of this composition are in the Soane Museum, and the collections of Lord Wimborne and Lord Burton. Purchased with the Peel pictures in 1871.

No. **886.** *Admiral Keppel.*

In a claret-coloured suit, his right hand resting on his sheathed sword, his left on his hip. A view of the sea in the background. Life-size, three-quarter length.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 3 in. *w.*

Painted in 1780. Sir Joshua executed several portraits of this officer, some of which have been engraved.

Formerly in the collection of Mr. Wright, sold in 1845. Purchased with the Peel pictures in 1871.

No. **887.** *Dr. Samuel Johnson,*

In powdered wig and brown suit; nearly full-face, and showing his left hand. Bust, life-size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. 1 in. *w.* Engraved by W. Doughty in 1784, and by others.

This portrait was painted for Mr. Thrale; it was subsequently in Watson Taylor's collection. Purchased with the Peel pictures in 1871.

No. **888.** *James Boswell, the Biographer of Johnson.*

In the background a red curtain. Bust, life-size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ¼ in. *w.* Engraved by J. Jones in 1786.

Purchased with the Peel pictures in 1871.

No. **889.** *His own Portrait,*

In a brown suit; a nearly full-face, looking over his right shoulder. Bust, life-size.

On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.* Engraved by S. W. Reynolds in 1823.

Formerly in Mr. Lake's collection. Purchased with the Peel pictures in 1871.

No. **890.** *George IV. as Prince of Wales, with Star and Ribbon of the Garter.*

Three-quarter face, turned to the left. Bust, life-size.

On wood, 2 ft. 5 in. *h.* by 2 ft. *w.* Engraved by C. Hodges.

Purchased with the Peel pictures in 1871.

No. **891.** *Portrait of a Lady,*

In a low russet dress, showing the left profile ; the head and arm of a child seen resting on her right shoulder. Bust, life-size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

A duplicate of this, known as the Hon. Mrs. Musters and Son, formerly at Colwick Hall, Nottinghamshire, the residence of the Musters family, was sold at Christie's in 1888. The same portrait, without the child, was engraved by S. W. Reynolds in 1825, from a picture at Holland House, as Mrs. C. J. Fox. The names of Mr. and Mrs. Musters occur in Sir Joshua's Account Book, noticed above.

Purchased with the Peel pictures in 1871.

No. **892.** *Robinetta.*

A girl with a robin settled on her right shoulder, seated, resting her left arm on its cage. Said to be a study of the Hon. Mrs. Tollemache. Half-length, nearly life-size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

A somewhat similar picture to this, but without the cage, belonging to Lord Lonsdale, was engraved by J. Jones in 1787, and since by S. W. Reynolds.

Purchased with the Peel pictures in 1871.

No. **1925.** *Portrait of Anne, Countess of Albemarle.*

Life-size ; seated ; three-quarter length ; face nearly full ; grey hair. Dressed in a gown of blue and white brocade, with a black silk mantle and hood, the latter drawn over her head. Wide sleeves trimmed with deep lace fall to the elbows, leaving the rest of the arms bare. She holds a tatting shuttle in her right hand. On her lap is a ball of thread. She sits in an armchair covered with crimson velvet. By her side is a small table with a work-basket, &c.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 3 in. *w.*

Purchased from Messrs. T. Agnew & Sons in 1890.

figures resembled the antique; the limbs were elegant and finely formed; his drapery was well understood. Few artists since the fifteenth century have been able to do so much in so many different branches."^o

No. **312.** *Study of Lady Hamilton as a Bacchante.*

Bust, life-size. Emma Lyon, afterwards Lady Hamilton, celebrated for her beauty, was the second wife of Sir William Hamilton, many years British ambassador at the Court of Naples. She was married in 1791, and died in extreme poverty at Calais in 1816.

Engraved by C. Hall. On canvas, 1 ft. 7½ in. *h.* by 1 ft. 3¼ in. *w.*

Painted about 1786. VERNON COLLECTION.

No. **1068.** *The Parson's Daughter. A Portrait.*

Bust portrait of a young lady, looking to the left, with dark eyes, *nez retroussé*, and auburn hair powdered and bound with a green ribbon. She wears a brown dress and white neckerchief.

On canvas, circular, 2 ft. 1 in. *h.* by 2 ft. 1 in. *w.*

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. **1396.** *Portraits of Mr. and Mrs. William Lindow.*

A life-size group. Mr. Lindow, wearing a chocolate-coloured suit, grey stockings, and a powdered wig, sits in an arm chair towards the right of the picture, resting his head on his right hand. By his side, but slightly to the rear, stands his wife, dressed in a blue silk gown, white lace sleeves, and a black lace mantle left open at the neck. Her hair is powdered and gathered up into a mass at the top of her head, where it is confined by a grey kerchief and lilac ribbon. In the background is an open window with a distant view of the sea.

This picture was left by Mrs. Lindow to her brother, Mr. Thomas Rawlinson, the grandfather of the late owner, Miss Bevan, of Plumpton House, Bury St. Edmund's.

Exhibited at the Royal Academy Winter Exhibition in 1892.

On canvas, 4 ft. 6¼ in. *h.* by 3 ft. 9 in. *w.*

Purchased in 1893 from Mr. J. J. Wigzell.

^o *Life of Romney*, by Hayley, 4to., 1809, for which Flaxman wrote the character of the painter's works. There is also a *Memoir* of him by his son, the Rev. John Romney and a notice in Allen Cunningham's *Lives of British Painters &c.*, Vol. V., and in the *Penny Cyclopædia*.

No. **1651.** *Portrait of Mrs. Mark Currie.*

Life size : three-quarter length. Seated on a terrace, leaning her left arm on the plinth of a stone balustrade, and resting her hands in her lap. Her face is slightly turned towards the right. She wears a white muslin dress with short sleeves and a plaited *fichu* of the like material. Round her waist is a silk sash of pale crimson. The *fichu* and sleeves are trimmed with ribbons of the same colour. Her fair hair, which seems to be slightly powdered, is dressed in copious clusters falling to her shoulders. Landscape background.

This lady, whose maiden name was Miss Elizabeth Close, married Mr. Mark Currie on the 8th of January, 1789, and gave her first sitting for the portrait on the 7th of May in the same year. Romney received 60 guineas for the picture.

On canvas, 4 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Purchased in 1897 from the Rev. Sir, Frederick L. Currie, Bart., of Uckfield, Sussex.

No. **1667.** *Lady with a Child.*

The lady, in a pink silk dress cut low at the neck with long sleeves, her shoulders covered with a lace-edged black silk scarf, and a green and yellow handkerchief on the top of her thick brown hair, leans back against a yellow-green damask cushion. She bends forward to rest her left cheek against the head of a child of about two, who sits in her lap held by her clasped hands. The child, with its face on its left hand, leans against the lady's breast, and looks straight at the spectator with very dark blue eyes. The child is in a white petticoat without sleeves, and scarlet shoes. The lady has a white ribbon round her neck, supporting a gold heart-shaped locket. The background is green.

On canvas, 2 ft. 11¼ in. *h.* by 2 ft. 3¼ in. *w.*

Bequeathed in 1898, by General J. Julius Johnstone.

No. **1668.** *Sketch Portrait of Lady Hamilton.*

The head, nearly full-face, is shown turned slightly back over the right shoulder. The lips are parted, the eyes raised, and the rich brown hair is spread in disorder against a white pillow behind.

On canvas (circular), 1 ft. 6 in.

Bequeathed in 1898, by General J. Julius Johnstone.

No. 1569. *Portrait of Lady Craven.*

Daughter of the 4th Earl of Berkeley, who married in 1767 the 6th Baron Craven, and secondly, in 1791, the Margrave of Anspach. She died in 1828.

Three-quarter face to the left with the eyes turned to the spectator. The head is relieved against dark foliage. The bright brown hair is dressed very high and twined with an embroidered ribbon. The V-shaped muslin bodice is fastened with a green jewel, and a light grey mantle covers the shoulder.

On canvas, oval, 2 ft. 2 in. *h.* by 1 ft. 8½ in. *w.*

Formerly in Lord Waldegrave's possession, afterwards in General J. Julius Johnstone's Collection.

Presented in 1898, by Colonel the Hon. F. W. Stopford.

No. 1506. *Portrait of Mr. Morland, of Capplethwaite.*

The portrait is that of a young man standing in an open landscape, holding a gun in his left hand. His right hand rests on his hip, and a dog is standing by his side. He wears a blue coat, waistcoat and knee breeches, with white stockings and black half boots.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ¾ in. *w.*

Bequeathed in 1902 by Colonel John Morland.

SCOTT (SAMUEL), . . . ?-1772,

The best marine painter of his time in England, was born early in the eighteenth century. Walpole says of him, "If he was but second to Vandevelde in sea pieces, he excelled him in variety, and often introduced buildings in his pictures with consummate skill. His views of London Bridge, of the quay at the Custom House, and others, were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings inferior to his finished pictures."

Scott, says Dallaway, "may be styled the father of the modern school of painting in water colours." He died of the gout, October the 12th, 1772.*

* Walpole, *Anecdotes of Painting in England*, &c., p. 709. Ed. Wornum.

No. **313.** *Old London Bridge, 1745.*

This bridge, of which the last remnant was removed in 1832, was commenced by Peter of Colechurch in 1176, and occupied thirty-three years in building. The houses as seen in the picture were built after the great fire in 1666, and they were all removed between the years 1754 and 1761. The view is seen from the Surrey side.*

Engraved by J. B. Allen. On canvas, $11\frac{1}{2}$ in. *h.* by 1 ft. $9\frac{1}{2}$ in. *w.*
VERNON COLLECTION.

No. **314.** *Old Westminster Bridge.*

This bridge was built by Charles Labelye, a Swiss, at the cost of 390,000*l.* : it was commenced in 1739, and opened to the public in 1750. The first stone was laid by Henry, Earl of Pembroke.

Engraved by J. B. Allen. On canvas, $11\frac{1}{2}$ in. *h.* by 1 ft. $9\frac{1}{2}$ in. *w.*

A companion picture to the view of London Bridge, No. 313, and said to have been painted in the same year; the bridge was, however, not then completed. VERNON COLLECTION.

No. **1223.** *View of a portion of Old Westminster Bridge.*

The whole of one arch and part of another. Under the former passes a heavily-laden barge rowed by two men and steered by a third in a scarlet coat. On the parapet and cornice above one of the piers, other figures are introduced. In the distance is seen the left bank of the river lined with wharves and warehouses.

On panel, $10\frac{1}{2}$ in. *h.* by 1 ft. $3\frac{1}{2}$ in. *w.*

Purchased from Messrs. Graves & Co., in London, 1886, out of the Clarke bequest.

No. **1328.** *View of Westminster from the Thames.*

Taken from the centre of the river, about a quarter of a mile north of old Westminster Bridge. On the right bank is the old water-gate known as "York Stairs," with a party entering a pleasure boat from the steps. Above this rises the lofty, obelisk-like water tower, erected in the early part of the last century to supply the neighbourhood with water pumped from the river. Beyond are houses and wharves with barges moored. In the

* Thompson, *Chronicles of Old London Bridge.*

distance are seen Westminster Abbey and Hall. In the foreground to the right is a barge laden with grain; on the left are a sailing vessel and boat, with wherries, &c. plying in the river. Above, a light blue sky relieved by fleecy clouds.

On canvas, 1 ft. 11½ in. h. by 3 ft. 7½ in. w.

Purchased in 1891 from Messrs. P. and D. Colnaghi, out of a pecuniary bequest made by the late Mr. Richard Charles Wheeler.

SHEE (SIR MARTIN A.), **P.R.A.**, 1770–1850,

Was born in Dublin, December 23rd, 1770. He studied painting in the school of the Royal Dublin Society, and first practised as a portrait painter in his native place; in 1788, at the early age of seventeen, he removed to London, where through Burke he procured an introduction to Sir Joshua Reynolds, by whose advice he became a student of the Royal Academy.

Sir Martin met with early success as a portrait painter: in 1796 he married; in 1798 he was elected an associate of the Academy; in 1800 he became academician, and at the death of Sir Thomas Lawrence, in 1830, he was elected to succeed him in the office of President of the Academy. He died at Brighton, August the 19th, 1850, in the eightieth year of his age.*

Sir Martin Shee's practice of his profession was almost exclusively limited to portraiture; a scene from the *Tempest*, and some poetical subjects, being among the exceptions. He exhibited altogether 322 works at the Academy. He devoted some of his time to literature; in 1805 he published "*Rhymes on Art*"; in 1809, a poem entitled "*Elements of Art*"; in 1824, "*Alasco*," a tragedy; and in 1828, "*Oldcourt*," a novel.

No. **677**. *Portrait of Lewis as the Marquis in the "Midnight Hour."*

Full length, life-size.

William Thomas Lewis, the comedian, known as gentleman Lewis, was born at Ormskirk, near Liverpool, on the 4th of March

* *The Art Journal*, 1849 and 1850.

1747 or 48, and died on the 13th of January 1811. He was buried in Christ Church, Liverpool.

On canvas, 7 ft. 9 in. *h.* by 4 ft. 9. in. *w.*

Painted in 1791, and exhibited at the Royal Academy in the following year.

Bequeathed, with a sum of money, by the actor's youngest son, Thomas Denison Lewis, who died in 1849, aged sixty-three. Received in 1863.

SMIRKE (ROBERT), R.A., 1752-1845,

The most distinguished of the early English *genre* painters, was born at Wigton, in Cumberland, in 1752, and was originally a painter of coach panels. He came early to London, and was educated as an artist at the Royal Academy, but he was not an exhibitor at that Institution until 1786, when he contributed "The Lady Sabrina," from Milton's *Comus*, and "Narcissus." He became a member of the Academy in 1793, but he rarely exhibited there, having contributed only 25 works altogether, between 1786 and 1813 inclusive. He died at his house in Osnaburgh Street, January 5th, 1845, in his 94th year.

Smirke was chiefly employed as a book illustrator. This accounts for the comparative paucity of his pictures. Very many of his designs are engraved. His subjects are generally taken from the English poets, but his favourite authors were Shakespeare and Cervantes; he was a contributor to Boydell's Shakespeare; and his diploma picture in the Royal Academy is "Don Quixote and Sancho." He was the father of Sir Robert and Mr. Sidney Smirke, architects.

No. 1777. *Scene from Don Quixote.*

This picture illustrates the adventure of "the afflicted matron, the Countess Trifaldi." The steward of the Duke pretends that he and his companions are waiting women of a princess whose beards are the result of enchantment.* The pretended countess surrounded by her attendants is seated on the left, and is shown in the act of raising the veil from her bearded countenance. Don Quixote in armour, but without his helmet, is seated on a chair a

* See Translation by T. Shelton, 1620. Part 2, Book II., cap. xxxviii.

little to the right in an attitude of horror. The Duke and Duchess with attendant ladies occupy the right of the picture. A pink silk canopy overhangs the group. The background is a wooded landscape.

On canvas, 1 ft. 10 $\frac{3}{4}$ in. *h.* by 2 ft. 7 $\frac{1}{2}$ in. *w.*

Bequeathed by Mr. Henry S. Ashbee in 1900.

No. **1778.** *Sancho Panza and the Duchess.*

This picture represents the interview which Sancho Panza had with the Duchess in the presence of her ladies on the subject of his appointment by the Duke as Governor of an island.* The Duchess, richly dressed in white and green, is seated in the middle, facing the spectator, with her back to a large open Moorish window. A white cockatoo is perched on a tall stand behind her, and a white poodle on a crimson velvet cushion is at her feet. On the left is a group of attendant damsels in shadow. On the right Sancho Panza is seated awkwardly in a rich chair, smiling and talking to his hostess. Two more damsels fill up the picture on the right.

On canvas, 1 ft. 11 in. *h.* by 2 ft. 7 $\frac{3}{4}$ in. *w.*

Bequeathed by Mr. Henry S. Ashbee in 1900.

STOTHARD (THOMAS), R.A., 1755-1834,

Was born in Long Acre, London, August the 17th, 1755. His father kept the "Black Horse" in Long Acre; as Stothard was of a delicate constitution he was sent into Yorkshire, and was put to school at Sutton, his father's native place, near Tadcaster. He was placed afterwards for a short time at a school at Ilford, near London, but in 1770 he lost his father, and as he showed an early disposition for drawing he was apprenticed by his mother to a designer for figured or brocaded silks, in London; finding, however, little occupation in that department of art, he was led to

* See Translation by T. Shelton, 1620. Part 2, Book II., cap. xxxviii.

try the illustration of books, a more congenial occupation, and in this he fully succeeded, and soon found abundant employment.

Stothard's first illustrations of importance were those executed for the *Town and Country Magazine*; Bell's *British Poets*; and the *Novelist's Magazine*, the editor of which, Mr. Harrison, was Stothard's first patron. He was also employed on designs for plate by the firm of Rundell and Bridge. He had from 1778 become a student of the Royal Academy; and was a constant contributor to its exhibitions. About 1784 Stothard married, and in 1793 purchased the house No. 28, Newman Street, in which he resided for the remainder of his life. He was elected an associate of the Academy in 1791, was made a member in 1794, and in 1812 was appointed to succeed Mr. Birch as librarian, an office he held until his death. He died at his house in Newman Street, April the 27th, 1834, in his seventy-ninth year.

Stothard exhibited only ninety-two works at the Academy, but his designs are said to amount to as many as 5,000 in number, of which more than 3,000 have been engraved, in various publications: there is a large collection of these prints in the British Museum. Among his last productions of this class were his designs for Rogers's *Italy* and other poems, as companions to the landscape illustrations by Turner, for those works. One of the most popular though not the best of Stothard's pictures is the procession of the "Canterbury Pilgrims," well known from the engraving of it by the brothers Schiavonetti and James Heath, published in 1817. His most important work in painting is the large composition of "Intemperance," executed in the staircase at Burghley, the seat of the Marquis of Exeter, in Northamptonshire, the original sketch of which now forms part of the Vernon collection. Stothard was occupied over the decorations of this staircase about four years, 1780-83, and received for his work 1,293*l.* His highest quality was his power of invention, and his pictures are often very richly coloured.*

No. **317.** *A Greek Vintage. A Dance in the Vineyard.*

On canvas, 3 ft. 4 in. *h.* by 4 ft. 3 in. *w.*

Exhibited at the Royal Academy in 1821. VERNON COLLECTION.

* *The Royal Academy Catalogue. The Life of Thomas Stothard, with personal Reminiscences by Mrs. Bray, with numerous illustrations from his works.* 8m. 4to., London, 1851. Mrs. Bray was the widow of Charles Alfred Stothard (1787-1821), the author of "*The Monumental Effigies of Great Britain*" who was the academician's second son.

No. **320.** *Diana and her Nymphs Bathing.*

A woody landscape with a rivulet in which several nymphs are bathing.

Engraved by C. Cousen. On canvas, 1 ft. 8 in. *h.* by 2 ft. *w.*

Exhibited at the Royal Academy in 1816. VERNON COLLECTION.

No. **321.** *Intemperance; Mark Antony and Cleopatra, with various allegorical figures.*

Engraved by T. Chevalier. On canvas, 1 ft. 7½ in. *h.* by 2 ft. 5¼ in. *w.*

The sketch for the large composition painted in 1802, on the staircase at Burghley, the seat of the Marquis of Exeter. Exhibited at the Royal Academy in 1805. VERNON COLLECTION.

No. **322.** *A Battle.*

Men and horses in fierce strife; a mythological subject; a sketch.

On canvas, 1 ft. 11 in. *h.* by 2 ft. 2 in. *w.* VERNON COLLECTION.

No. **1069.** *From the Myth of Narcissus.*

Naiads and Dryads (Nymphs of River and Forest) discover the flower into which Narcissus has been changed. The Mountain Nymph Echo, who had loved him, seems to listen amongst the trees. A gleam of sunshine illumines the group.*

Engraved in Mrs. Bray's Life of Stothard.

On paper, fastened on wood, 12½ in. *h.* by 1 ft. 1½ in. *w.*

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

Mr. Anderdon bought the picture at the Artist's sale in 1834.

No. **1070.** *Cupids preparing for the Chase.*

In the foreground of a wild ideal landscape three cupids surround a large black and white bear-hound. One winds a hunting horn; another advances leaning on a spear; the third clasps the dog round the neck. A tree bounds the scene to the left.

Upright, on canvas, 1 ft. 6 in. *h.* by 1 ft. 1 in. *w.*

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

* Ovid, Met.: B. III. l. 505.

No. **1153.** *The Pilgrimage to Canterbury:* (after Chaucer).

A long horizontal composition, including numerous figures, all mounted on horseback, and riding in cavalcade from right to left. Among them may be recognised the Knight and his Son, "the yonge Squier," with his "yeman cladde in cote and hode of grene," the "Prioressse with her Chapelleine and Priestes three," the Monk and "mery Frere," the "Marchant" with a "forked beard"—

"And on his hed, a Flaundrish bever hat"—

the "Clerk of Oxenforde," the Serjeant of the Lawe," the "Frankelien," the "Haberdasher," "Carpenter," "Webbe," "Deyer," and "Tapisier," the "Coke" and "Shipman," the "Doctour of Phisike" and the "good Wif of Bathe," the "poore Personne," the "Stout Miller," and the "gentil Manciple," the "Sompnour"—

"That hadde a fire-red cherubines face"—

and the "Pardonere"—all enumerated and described in the Prologue to Chaucer's "Canterbury Tales."

Painted on panel, 1 ft. $\frac{1}{2}$ in. *h.* by 3 ft. $\frac{1}{2}$ in. *w.*

Purchased in London at the sale of the Leigh Court Collection in 1884.

No. **1185.** *Nymphs and Satyrs.*

A half draped bacchante steps from a car drawn by panthers towards a nymph, who kneels on the ground in alarm. By the side of the car nymphs and rustics are sporting. In the rear Silenus is seen supported by two Fauns.

In the background a vineyard with mountains beyond.

On panel, 12 $\frac{1}{2}$ in. *h.* by 9 in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. **1327.** *A Nymph Sleeping.*

A Bacchante, partly draped in white, is lying with one knee raised, and her head thrown back on a couch covered with dark-blue drapery under a vine. A thyrsus lies across her knees; under her arm is a tambourine, and a pair of cymbals lie at her feet. Behind is a Cupid sporting with a goat.

On panel, 5 in. *h.* by 6 $\frac{3}{4}$ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. 1829.

London, where he died in July 1828. A hundred of his works was exhibited in the benefit of his widow and daughters, the proceeds, realised a considerable sum. The pictures are chiefly remarkable for freedom of drawing, and he excelled especially in men's heads.

On panel, 2 ft. 6 in. *h.* by 1 ft. 6 in. *w.*

Bequest of

Portrait of Benjamin West, P.R.A.

No. 1830.

Small half length.

The picture is by 2 ft. 4 in. *w.*

Malvern, National Gallery, in 1853, by Mr. J. H. Anderdon.

Andrew

Labour

left as

Tonch

spirits

Cowley

and the

comple

Portrait of the Painter.

about 50 years of age. Life-size; bust length; dressed in a black coat of the last century.

Cowley

and the

comple

On panel, an oval, 2 ft. 4½ in. *h.* by 1 ft. 11½ in. *w.*

On panel, from Mr. H. Hughes-Stanton, from the interest of the Bequest of 1896.

No.

STUBBS (GEORGE), R.A., 1724-1806,

well-known painter of animals, was born at Liverpool on the 1st of August 1724. His father, a currier and leather dresser, intended that the boy should follow that business, but Stubbs showed an early aptitude for drawing, and at the age of sixteen seems to have assisted Mr. Hamlet Winstanley in drawing some of the pictures at Knowsley Hall. After passing some years in his native town, the young man removed to Wigan, and afterwards to Leeds, where he occupied himself with portrait painting. A little later he took up his residence at York, and there devoted some time to the study of anatomy, dissecting both human and animal subjects. Here, too, he made his first essays in engraving for the illustrations of an anatomical work published by a Dr. Burton. Passing thence to Hull and Liverpool, he sailed in or about the year 1754 for Bournemouth, and travelled on to Rome, where he remained without copying the works of the Old

Masters. On his return to England Stubbs spent some time in Lincolnshire painting portraits and preparing studies for his work on the "Anatomy of the Horse." He brought his drawings to London in 1759, but did not succeed in publishing the series until 1766. The issue of this work established his reputation as a painter of animals and hunting scenes, for which he received numerous commissions. One of the best examples of his skill in this line of art is at Wentworth Woodhouse, in Yorkshire, viz.: the portrait of a famous stallion "Whistlejacket," belonging to Earl Fitzwilliam. This admirable picture, full of spirit and action, is painted on a bare canvas, without background. In 1780 Stubbs was elected an Associate of the Royal Academy, and might have attained the dignity of full membership in the following year, but he omitted to comply with the usual formalities in consequence of some difference with the corporate body respecting the hanging of his pictures. He died in London on the 10th of July 1806, and was buried in Marylebone Church.

No. **1452.** *Landscape: with a Gentleman holding his Horse.*

On the left of the picture a man, clad in a hunting suit, leans on a rock holding the bridle of a white horse, from which he has dismounted, while a greyhound stands by his side. In the background rises a steep and partially wooded cliff, at the base of which a river winds.

On canvas, 1 ft. 5½ in. h. by 2 ft. 2½ in. w.

Purchased at the sale of Lord Clifden's Collection in 1895.

THORNHILL (SIR JAMES), 1676-1734,

Of an old Derbyshire family, was born at Melcombe Regis in 1676. Driven by poverty to earn his living, he came to London, and was placed by his uncle under the tuition of Thomas Highmore, Sergeant Painter to William III. He soon acquired repute and after an expedition through Holland, Belgium, and France, was commissioned by Queen Anne to paint the cupola of St. Paul's, which he decorated with eight scenes in chiar-oscuro from the life of the Apostle. He also painted a room at Hampton Court with subjects relating to Queen Anne and her consort Prince George of Denmark. He was employed at Greenwich Hospital, Blenheim Palace, Moor Park, Easton Neston, and

Wimpole, and his copies of Raphael's cartoons at Hampton Court are now in the possession of the Royal Academy of Arts. He also painted altar-pieces for All Soul's and Queen's Colleges, Oxford. He only obtained 40 shillings the square yard for his work at St. Paul's and Greenwich; he was, however, knighted and otherwise honoured by George I., and he represented Melcombe Regis in Parliament. His only daughter made a run-away marriage with the great William Hogarth, who is said, however, to have appeased his father-in-law by the talent he displayed in his painting of the Harlot's Progress. Sir James Thornhill died at Weymouth in 1734.

No. **1844.** *A Scene from the Life of St. Francis.*

Under a canopy supported by angels, St. Francis, ascending some shallow steps, is in the act of healing a sick man who is supported by a kneeling woman and two men. An impressed male spectator stands to the right and in front of the Saint. The background is occupied by classic architecture and various figures and shows an interval of sky, from which breaks a glory. The foreground is filled with a supporting winged angel in scarlet drapery, and three classically draped allegorical figures. The study is painted on a red ground, and is evidently the design for a ceiling. It is signed on an arch at the lower right corner, "James Thornhill, pinxit."

On canvas, 3 ft. 5 in. *h.* by 2 ft. 8½ in. *w.*

Presented by Mr. Charles W. Dopson in 1901.

TURNER (JOSEPH M. W.), **R.A.**, 1775-1851,

Was born on the 23rd of April 1775, in Maiden Lane, Covent Garden, where his father carried on the business of a hairdresser; he was christened at St. Paul's, Covent Garden, in May of that year. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Monro of the Adelphi, gave facilities for the development of the young painter's talent at an early age. Turner entered as student of the Royal Academy in 1789, and he exhibited a drawing of Lambeth Palace in the following year; in 1799 he was elected an associate, and in April 1802 he became a member of the Academy. In this year he visited France and Switzerland. In 1807 he was elected Professor of Perspective in the Royal Academy, succeeding Edwards, an associate of the Academy, who had for many years filled the office of teacher of Perspective in that Institution. In 1807 also

he began to publish his "*Liber Studiorum*," or book of sketches in imitation of Claude's "*Liber Veritatis*"; and for a few years during this period of his life he painted in emulation of the style of Claude. In 1812 he built a house in Queen Anne Street, West, No. 47, which he retained until his death, and in which he had a gallery where he for many years exhibited some of his pictures. Turner visited Italy three times:—in 1819, in 1829, and about 1840.

After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried, and under an assumed name, in an obscure lodging at Chelsea, December 19th, 1851. He was buried by the side of Sir Joshua Reynolds, in the crypt of St. Paul's Cathedral. His large fortune, both in pictures and in funded property, he bequeathed to his country;—his finished pictures to the nation, on condition that the Government should provide suitable accommodation for them within ten years; and his funded property towards the establishment of an institution for the benefit of decayed artists.*

* The will was disputed, but in accordance with a compromise between the parties in litigation, it was decided by an order of the Court of Chancery, dated March 19th, 1856, that all pictures, drawings, sketches, finished or unfinished, by the hand of Turner, should belong to the nation, and that all engravings should belong to the next of kin. The finished pictures thus acquired for the National Gallery amount to about one hundred in number. See *The Turner Gallery; a series of sixty engravings from the principal works of J. M. W. Turner. With a memoir and illustrative text by R. N. Wornum, &c. Folio. London, J. S. Virtue, 1859-1862.*

Turner's pictures, though numerous, do not often appear in public sales, owing in a great measure to the large number of them now permanently located in the National Gallery; but when examples do occur, they seem to realize constantly increasing prices. At Mr. Elhanan Bicknell's remarkable sale at Christie's, in 1863, there were sold, besides drawings, ten oil pictures by Turner; and the enhancement of price attained, on the original sums paid by Mr. Bicknell to the painter, is very noteworthy, as will be seen from the following tabular statement:—

Subject of picture.	Size in inches.	Purchased for	Sold in 1863 for
1. Ivy Bridge, Devon	36×48	£ s. d. 283 10 0	£ s. d. 924 0 0
2. Calder Bridge, Cumberland	36×48	285 15 0	525 0 0
3. Port Buysdael (1827)	36×48	315 0 0	1,995 0 0
4. Palestrina (1830)	55×98	1,050 0 0	1,995 0 0
5. Helvoetsluis; The "City of Utrecht" (64) going to Sea (1832)	36×48	283 10 0	1,680 0 0
6. Antwerp; Van Goyen looking for a Subject (1833)	36×48	315 0 0	2,635 10 0
7. Wreckers, Coast of Northumberland (1834)	36×48	288 15 0	1,984 10 0
8. Ehrenbreitstein (1835)	36×48	401 1 9	1,890 0 0
9. Venice, the Giudecca, &c. (1841) ..	24×36	269 10 6	1,732 10 0
10. Venice, The Campo Santo (1842) ..	24×36	262 10 0	2,900 0 0
Totals .. ..	.. ..	£3,750 11 9	£17,261 10 0

Turner's career comprehends, independently of his imitations of Claude, three distinct styles, in the first of which, previously to 1802, he was more remarkable as a water-colour painter: his early drawings are conspicuous for their careful completion, subdued colour, and effective light and shade; his earliest oil pictures resemble those of Wilson in style. In middle life, from about 1802 until about 1830, the date of his second visit to Rome, he was as distinguished for a masterly and vigorous execution and an unrivalled brilliancy of colouring; the majority of his greatest works belong to this time, from his "Calais Pier," 1803, to the "Ulysses deriding Polyphemus," 1829. During the last twenty years of his life, light, with all its prismatic varieties, seems to have chiefly engrossed his attention, yet some few of his finest works belong to this period, as his "Childe Harold's Pilgrimage," exhibited in 1832, and the "Temeraire," exhibited in 1839. His later pictures are painted on a white ground. Specimens of all his styles are numerous, independent of book illustrations and other small water-colour drawings, for Turner was a large contributor to the annual exhibitions of the Royal Academy, having exhibited 257 drawings and pictures on its walls, from 1790 to 1850, both inclusive.*

No. 369. *The Prince of Orange, afterwards William III., landing at Torbay, November the 5th, 1688.*

"A soft breeze sprang up from the south, the mist dispersed, the sun shone forth and under the mild light of an autumnal noon the fleet turned back, passed round the lofty cape of Berry Head, and rode safe in the harbour of Torbay.

The disembarkation instantly commenced. Sixty boats conveyed the troops to the coast. The Prince soon followed. He landed where the quay of Brixham now stands—a fragment of the rock on which the deliverer stepped from his boat has been carefully preserved, and is set up as an object of public veneration in the centre of that busy wharf.†

Macaulay's *History of England.*

Engraved by W. Miller. On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1832.

VERNON COLLECTION.

* *Royal Academy Catalogues; Art Journal*, Jan. 1852, Jan. 1857; *Athenæum*, Dec. 1851, Jan. 1852; see also *Turner and his Works; illustrated with Examples from his Pictures and Critical Remarks on his Principles of Painting*. By John Burnet. The Memoir by Peter Cunningham. 4to, 1852. And *Liber Flavescens, or River Scenery of France, &c., with Biographical Sketch* by Alarc A. Watts. 8vo, 1853.

† The yacht in which His Majesty sailed was, after many changes and services, finally wrecked on Hamburgh sands, while employed in the Hull trade.—*Royal Academy Catalogue.*

- No. **370.** *Venice, the Dogana, Campanile of San Marco, Ducal Palace, Bridge of Sighs, &c. Canaletti Painting.*

"There is a glorious city in the sea,
The sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces."

Rogers's *Italy*.

Engraved by T. Willmore, A.R.A.; and by T. A. Prior. On wood,
1 ft. 8 in. *h.* by 2 ft. 8 in. *w.*

Exhibited at the Royal Academy in 1833. VERNON COLLECTION.

- No. **458.** *Portrait of himself, when young.*

Evening dress. Bust, life-size.

Engraved by W. Holl, for the "Turner Gallery."

On canvas, 2 ft. 5 in. *h.* by 1 ft. 11 in. *w.*

Painted about 1802. TURNER COLLECTION. *

- No. **459.** *Moonlight, a Study at Millbank.*

A view of the Thames, looking east. A little west of the spot from which this view was taken is situated, near Cremorne pier, the cottage in which Turner died.

On wood, 11½ in. *h.* by 15½ in. *w.*

Exhibited at the Royal Academy in 1797. TURNER COLLECTION.

- No. **461.** *Morning on the Coniston Fells, Lancashire.*

"Ye mists and exhalations that now rise
From hill or streaming lake, dusky or gray,
Till the sun paint your fleecy skirts with gold
In honour to the world's Great Author rise."
Milton, *Paradise Lost*, B. v.

Hilly landscape, with mountain torrent.

On canvas, 3 ft. 11 in. *h.* by 2 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1798. TURNER COLLECTION.

- No. **465.** *Mountain Scene, with a Castle on a Hill, in the middle ground: a Man Angling in a Stream in the foreground.*

On canvas, 1 ft. 5 in. *h.* by 1 ft. 8½ in. *w.* Painted about 1800.
TURNER COLLECTION.

The Turner pictures were removed from South Kensington to Trafalgar Square in October 1861.

No. **468.** *View on Clapham Common.*

A study of trees ; in the foreground men angling.

On canvas, 1 ft. h. by 1 ft. 5 in. w. Painted about 1802. TURNER COLLECTION.

No. **469.** *Sea Piece.*

A vessel stranded near a jetty ; boats in the foreground ; squally weather.

On wood, 11 in. h. by 7½ in. w. TURNER COLLECTION.

No. **470.** *The Tenth Plague of Egypt.*

" And it came to pass, that at midnight the Lord smote all the first-born in the land of Egypt.

" And Pharaoh rose, he and all the Egyptians ; and there was a great cry in Egypt ; for there was not a house where there was not one dead."

Engraved for the *Liber Studiorum*. On canvas, 4 ft. 9½ in. h. by 3 ft. 9¼ in. w. *Exodus, xii. 29-30.*

Exhibited at the Royal Academy in 1802. TURNER COLLECTION.

No. **471.** *Jason in search of the Golden Fleece.*

The serpent, the guardian of the object of his search, has been drugged to sleep by the charms of Medea, and the moment represented is when Jason stealthily passes by the terrible monster, of which only a single gigantic coil is visible from among the rocks and shattered trees about his cavern.

Engraved for the *Liber Studiorum*. On canvas, 2 ft. 11½ in. h. by 3 ft. 11¼ in. w.

Exhibited at the Royal Academy in 1802. TURNER COLLECTION.

No. **472.** *Calais Pier. French Fishermen preparing for Sea. The English Packet arriving.*

A dark and stormy sky, and a strong breeze blowing.

The principal object is the eastern jetty of the harbour, on which are people cleaning fish, and many other figures, among whom is conspicuous a woman disputing with an old fisherman in the boat below, who is shaking his only half-filled bottle of brandy at her, by way of remonstrance. The English packet is the cutter with the dark sails, which has just entered the harbour.

Engraved by Thomas Lupton (unpublished) ; and by J. Cousen, for the "Turner Gallery." On canvas, 5 ft. 7 in. h. by 7 ft. 10¼ in. w.

Exhibited at the Royal Academy in 1803. TURNER COLLECTION.

No. **473.** *The Holy Family.*

The Virgin and Child, with Joseph, reposing in the open air.

On canvas, 3 ft. 5 in. h. by 4 ft. 8 in. w.

Exhibited at the Royal Academy in 1803. TURNER COLLECTION.

No. 474. *The Destruction of Sodom.*

Lot and his family leaving the city.

"Then the Lord rained upon Sodom and upon Gomorrah brimstone and fire,
"And He overthrew those cities, and all the plain, and all the inhabitants of
the cities, and that which grew upon the ground.

"But his wife looked back from behind him, and she became a pillar of salt."—
Genesis xix. 24-26.

Lot and his daughters are seen to the right leaving the burning city; his wife as a pillar of salt is behind them.

On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*

Painted about 1805. TURNER COLLECTION.

No. 475. *View of a Town. A Sketch.*

On canvas, 9½ in. *h.* by 13 in. *w.* TURNER COLLECTION.

No. 476. *The Shipwreck. Fishing Boats endeavouring to Rescue the Crew.*

The huge wreck is seen labouring in the distance, still crowded with human beings; in the foreground, and near the wreck, are several fishing boats, with their hardy crews, tossed on the raging sea, boldly striving to approach the disabled ship. One boat, that in the centre of the picture, from the women and others on board, appears to have already rescued some of the passengers and crew from the wreck.

Engraved by Charles Turner, A.R.A.; by J. Burnet; by T. Fielding; and by W. Miller for the "Turner Gallery." On canvas, 5 ft. 7½ in. *h.* by 7 ft. 11 in. *w.*

This picture was painted in 1805, but was never exhibited. It was originally purchased by Sir John Fleming Leicester, afterwards Lord de Tabley, and was subsequently exchanged by him for the "Sun rising in a Mist" (No. 479), also now forming part of the National Gallery. TURNER COLLECTION.

No. 477. *The Goddess of Discord choosing the Apple of Contention in the Garden of the Hesperides.*

"All amidst the gardens fair
Of Hesperus, and his daughters three,
That sing about the golden tree;
Along the crisped shades and bowers,
Revels the spruce and jocund spring;
The graces and the rosy-bosom'd hours,
Thither all their bounties bring."

Milton's Comus.

The three daughters of Hesperus, Aegle, Hespera, and Erytheis, dwelt in this western garden, and had charge of the tree of the golden apples, the gift of Earth to Juno on her wedding day; the Hesperides and the garden were protected by the dragon Ladon.* The Goddess of Discord, not having been invited to the marriage feast of Peleus and Thetis, threw one of these apples into the midst of the assembled gods, to be taken by the most beautiful. It was claimed by Juno, Minerva, and by Venus, and Jupiter ordered the contest to be decided by Paris, the son of Priam, who awarded the apple to Venus. This judgment of Paris was not only the cause of the destruction of Troy, but of countless misfortunes also to the Greeks.

The Goddess of Discord is on the right in the act of receiving the golden apple (or orange) from one of the Hesperides. The dragon is seen lying along the summit of a lofty rock, in the middle distance.

Engraved by T. A. Prior. On canvas, 4 ft. 11½ in. *h.* by 7 ft. *w.*

Exhibited at the British Institution in 1806. TURNER COLLECTION.

No. **478.** *The Blacksmith's Shop.*

A butcher disputing with a country blacksmith on the price of iron and the charge made for shoeing his pony.†

Engraved by C. W. Sharpe. On wood, 1 ft. 10½ in. *h.* by 2 ft. 6¼ in. *w.*

Exhibited at the Royal Academy in 1807. Repurchased by the painter at Lord De Tabley's sale in 1827. TURNER COLLECTION.

No. **479.** *The Sun rising in a Mist.*

Fishing boats arriving and unloading, fishermen cleaning and selling fish; guardship in the distance, tide low.

On canvas, 4 ft. 4 in. *h.* by 5 ft. 10 in. *w.* Engraved by J. C. Armytage.

This picture and the "Dido building Carthage," were bequeathed by Turner to the National Gallery, on condition that they should be hung between two Claudes, now placed by their side. The "Sunrise" was exhibited at the Royal Academy in 1807, and was exchanged with Sir John F. Leicester, for the "Shipwreck," No. 476, and was repurchased by Turner at the De Tabley sale in 1827. TURNER COLLECTION.

* Keightley's *Mythology*.

† This picture, so different from Turner's usual works, is said to have been painted in consequence of the very great praise awarded to Wilkie's *Village Politicians*, exhibited at the Academy the previous year, 1806.

No. **480.** *The Death of Nelson, October the 21st, 1805, at the Battle of Trafalgar, on board the "Victory."*

The battle is represented as seen from the mizen starboard shrouds of the "Victory." To the right is the "Redoubtable," beyond which is the "Temeraire," &c. Nelson has just fallen, and has been carried down from the quarter-deck, having been struck by a musket shot fired from a mast of the "Redoubtable," about half-past one, in the heat of the action; he was carried below and died in the course of the afternoon, in his 48th year.

Engraved by J. B. Allen. On canvas, 5 ft. 8 in. *h.* by 7 ft. 10 in. *w.*

Exhibited at the British Institution in 1808. TURNER COLLECTION.

No. **481.** *Spithead: Boat's Crew recovering an Anchor.*

Various men-of-war lying anchored in the roadstead, others bearing up for anchorage; a fresh breeze blowing.

Engraved by W. Miller. On canvas, 5 ft. 7 in. *h.* by 7 ft. 8 in. *w.*

Exhibited at the Royal Academy in 1809. TURNER COLLECTION.

No. **482.** *The Garreteer's Petition.*

"Aid me, ye powers! O bid my thoughts to roll
In quick succession, animate my soul;
Descend my Muse, and every thought refine,
And finish well my long, my long-sought line."

A poet at work in his attic, consuming the "midnight oil." On his wall are pasted a plan of Parnassus, and a table of fasts.

On wood, 1 ft. 9 in. *h.* by 2 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1809. TURNER COLLECTION.

No. **483.** *London from Greenwich.*

The Hospital and Park in the foreground; a view of the Thames and of London in the distance; the wind blowing from the south-west.

Engraved for the *Liber Studiorum*. On canvas, 2 ft. 10½ in. *h.* by 3 ft. 10½ in. *w.* Painted in 1809.

Formerly in the possession of Mr. Fawkes of Farnley; exchanged by the painter. TURNER COLLECTION.

No. **484.** *St. Mawes, Falmouth Harbour, Cornwall.*

The small castle on the hill was built by Henry VIII. Pen-dennis Castle is seen in the distance.

Engraved by W. Kernot. On canvas, 3 ft. *h.* by 4 ft. *w.*

Painted about 1809. TURNER COLLECTION.

No. **485.** *Abingdon, Berkshire, with a view of the Thames; Morning.*

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 2½ in. *w.* Engraved by C. Cousen.

Painted about 1810. TURNER COLLECTION.

No. **486.** *Windsor.*

A view of the castle in the distance, a meadow with figures and cattle in the foreground.

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 2½ in. *w.*

Painted about 1810. TURNER COLLECTION.

No. **488.** *Apollo killing the Python.*

"Evenom'd by thy darts, the monster coil'd,
Portentous, horrible, and vast, his snake-like form:
Rent the huge portal of the rocky den,
And in the throes of death, he tore
His many wounds in one, while earth
Absorbing, blacken'd with his gore."—*Callimachus.*

The Python was a dragon which lived at Crissa, the vicinity of Delphi, and committed great havoc among cattle and the inhabitants. The Pythian games there celebrated were established in commemoration of the destruction of the Python by Apollo.

Engraved by L. Stocks, R.A. On canvas, 4 ft. 9¼ in. *h.* by 7 ft. 9½ in. *w.*

Exhibited at the Royal Academy in 1811. TURNER COLLECTION.

No. **489.** *Cottage destroyed by an Avalanche.*

A snow-storm in the Alps; an overwhelming avalanche of ice and snow has fallen upon, crushed, and scattered in fragments a small mountain cottage; the only thing nimble enough to escape the headlong destruction is a scared cat, which is springing from among the ruins to the right.

On canvas, 2 ft. 11¼ in. *h.* by 3 ft. 11¼ in. *w.*

Painted about 1812. TURNER COLLECTION.

No. **490.** *Snowstorm, Hannibal and his Army crossing the Alps.*

A lurid sun is seen through the storm of snow, in which the Carthaginian army is threatened to be overwhelmed.

"Craft, treachery, and fraud,—Salassian force
Hung on the fainting rear; then plunder seized
The victor and the captive,—Saguntum's spoil
Alike became their prey; still the chief advanc'd,
Looked on the sun with hope; low, broad and wan
While the fierce archer of the downward year,
Stains Italy's blanched barrier with storms.
In vain each pass, ensanguined deep with dead
Or rocky fragments, wide destruction roll'd."

*Fallacies of Hope.**

The pillage of Saguntum, in Spain, referred to in the extract above, took place in 219 B.C. In the following year Hannibal is said to have set out with a large army for the conquest of Italy. He ascended the valley of the Isere to the Graian Alps, passed over the little St. Bernard, and descended by the Dora Baltea; the actual passage of the Alps occupying fifteen days, and in which Hannibal lost 30,000 foot and 3,000 horse. He, however, defeated P. Cornelius Scipio on the banks of the Ticino; recruited his army, marched to the south, and gained the great victory of Cannæ in 216 B.C. He maintained himself in Italy altogether for fifteen years, until 203 B.C., when he was recalled to Carthage.†

Engraved by J. Cousen. On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*
Exhibited at the Royal Academy in 1812. TURNER COLLECTION.

No. **491.** *Harvest Dinner, Kingston Bank.*

The Thames at Kingston, reapers at their dinner.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 18. *w.*
Painted about 1809. TURNER COLLECTION.

No. **492.** *A Frosty Morning; Sunrise.*

"The rigid hoar-frost melts before his beam."

Thomson's Seasons.

Men with a two-horse cart at work by the roadside; the stage coach approaching from the distance.

On canvas, 3 ft. 9 in. *h.* by 5 ft. 9 in. *w.* Engraved by R. Brandard.
Under glass.

Exhibited at the Royal Academy in 1813. TURNER COLLECTION.

* This and other quotations from the *Fallacies of Hope* are lines written by Turner himself, in explanation of the subjects of his pictures.

† See Hampton's *Polybius*, III, 5; De Lue, *Histoire du Passage des Alps par Annibal*, 1825.

No. 493. *The Deluge.*

"Meanwhile the south wind rose, and with black wings
Wide hovering, all the clouds together drove
From under heaven—
the thicken'd sky
Like a dark ceiling stood, down rushed the rain
Impetuous, and continued till the earth
No more was seen."

Milton's *Paradise Lost.*

Engraved by J. B. Quilley. On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*
Exhibited at the Royal Academy in 1813. TURNER COLLECTION.

No. 494. *Dido and Æneas leaving Carthage on the Morning of the Chase.*

"When next the sun his rising light displays,
And gilds the world below with purple rays,
The Queen, Æneas, and the Tyrian Court
Shall to the shady woods, for sylvan game resort."

Dryden's *Æneid*, B. IV.

Carthage is seen in the background; and in the front is the Court in long procession, prepared for the chase.

Engraved by W. R. Smith; and by J. T. Willmore, A.R.A., for "the Turner Gallery."

On canvas, 4 ft. 10 in. *h.* by 7 ft. 11 in. *w.*
Exhibited at the Royal Academy in 1814. TURNER COLLECTION.

No. 495. *Apuleia in Search of Apuleius.*

An extensive hilly landscape; in the middle distance a large bridge of seven arches over a river, with rich woody banks; a watermill and town on the spectator's right. In the foreground are Apuleia and her companions, and some peasants reposing in the shade of a tree. In this part of the foreground is inscribed on the picture, *Apuleia in search of Apuleius, learns from the swain the cause of his metamorphosis.* One of the peasants is pointing to the name APULEIUS carved in the bark of the tree.

Apuleius was a distinguished philosopher and advocate of the second century of our era, and was the author of the celebrated romance entitled "*The Metamorphosis, or the Golden Ass*," in which he represents himself as transformed into an ass. The incident, however, represented in this picture, is not in the story of Apuleius.*

On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*

This picture, exhibited at the British Institution in 1814, was painted

* The catalogue of the British Institution for 1814, refers to Ovid's *Metamorphoses* for this story; it is, however, not one of Ovid's. *Luctus, or the Enchanted Ass*, of Lucian, preceded the "*Golden Ass*" of Apuleius, but both are subsequent to Ovid. The personage, "Apuleia," and the incident represented, appear to be equally the painter's own invention. "Palæstra in search of Lucius, or Potis in search of Apuleius," would be more in accordance with the classic tales.

a companion to the celebrated Claude in the possession of the Earl Egremont, at Petworth, Sussex, of which there is an engraving by Collett. TURNER COLLECTION.

o. **496.** *Bligh Sand, near Sheerness, Fishing Boats Trawling; a Cloudy Sky.*

Painted already in 1809; exhibited at the Royal Academy in 1815. On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.* Engraved by R. Brandard. TURNER COLLECTION.

o. **497.** *Crossing the Brook.*

An extensive landscape; a view of the Tamar which divides Devonshire and Cornwall, looking towards Plymouth and Mount Edgcombe; the bridge above Calstock in the middle distance. In the foreground are two girls, and a dog carrying a bundle in its mouth across a brook.

Engraved by R. Brandard; and by W. Richardson for the "Turner Gallery." On canvas, 6 ft. 4 in. *h.* by 5 ft. 5 in. *w.*

Exhibited at the Royal Academy in 1815. TURNER COLLECTION.

o. **498.** *Dido building Carthage; or the Rise of the Carthaginian Empire.*

A river scene, with the sun in the centre of the picture; a bridge in front, and piles of classic architecture, completed and in progress, on either side; high banks and rocks in the background. Dido, Queen of Carthage, is seen surrounded by her people on the left; on the right is the monument to her murdered husband, Sychæus.

Engraved by T. A. Prior; and by E. Goodall for the "Turner Gallery." On canvas, 5 ft. $\frac{1}{2}$ in. *h.* by 7 ft. $5\frac{1}{2}$ in. *w.*

This picture and the "Sun rising in a Mist," were bequeathed by Turner to the National Gallery, on condition that they should be hung between two Claudes now placed by their side. The "Dido" was exhibited at the Royal Academy in 1815. It is inscribed on the extreme left, "Dido building Carthage, or the rise of the Carthaginian Empire," with Turner's name and the date of the painting. TURNER COLLECTION.

o. **500.** *The Field of Waterloo. June 18th, 1815.*

"Last noon beheld them full of lusty life,
Last eve in beauty's circle proudly gay;
The midnight brought the signal-sound of strife,
The morn the marshalling in arms; the day
Battle's magnificently stern array!"

The thunder-clouds close o'er it, which, when rent
The earth is covered thick with other clay,
Which her own clay shall cover, heaped and pent,
Rider and horse, friend, foe, in one red burial blent."—*Byron*.

In the foreground are women searching by torchlight, among the dead and dying, where rider and horse, friend and foe, lie piled one upon another on the bloody field: to the right is the chateau of Hougoumont still burning; in the distance are rocket signals guiding the pursuit of the routed army.

Engraved by F. C. Lewis. On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*

Exhibited at the Royal Academy, in 1818. TURNER COLLECTION.

No. **501.** *The Meuse, Orange-Merchantman going to Pieces on the Bar.*

Briel church bearing south-east by south, Maas-Sluis east by south. Boats unloading the wreck, and fishermen picking up oranges in the river. Showery weather; a fresh breeze blowing.

Engraved by R. Wallis. On canvas, 5 ft. 7 in. *h.*, 7 ft. 10½ in. *w.*

Exhibited at the Royal Academy in 1819. TURNER COLLECTION.

No. **502.** *England, Richmond Hill, on the Prince Regent's Birth-day.*

"Which way, Amanda, shall we bend our course?
The choice perplexes. Wherefore should we chuse?
All is the same with thee; say, shall we wind
Along the streams? or walk the smiling mead?
Or court the forest glades? Or wander wild
Among the waving harvests? or ascend,
While radiant summer opens all its pride,
Thy hill, delightful Shene?"—*Thomson*.

In the foreground is a numerous party, occupied in dancing and other pastimes: in the distance is the extensive landscape, as seen from the hill.

On canvas, 5 ft. 10 in. *h.* by 11 ft. *w.*

Exhibited at the Royal Academy in 1819. TURNER COLLECTION.

No. **505.** *The Bay of Baia, Apollo and the Sibyl.*

"Waft me to sunny Baia's shore."

The two figures to the left seated in the shade of the tall pines have reference to the story of the Cumæan Sibyl, who, enamoured by Apollo, procured from him the gift of a fatal longevity; he granted her to live as many years as she held grains of sand in her hands, but as she omitted to ask for perpetual youth at the

same time, she had gradually wasted away until her mere voice alone was left. She dwelt in this neighbourhood between the bay and the lake Avernus, in a subterraneous cavern. The view represents one of the most beautiful spots in Italy; Horace already celebrated this bay as without a superior in the world. "Nullus in orbe sinus Baiis præluet amenis." The castle of Baiæ, from which it takes its name, is seen to the right; and on the opposite side of the bay is seen the distant Pozzuoli, the Puteoli of the Romans. The words "Liquidæ placuere Baiæ," from Horace, are on a stone to the left.

On canvas, 4 ft. 9½ in. *h.* by 7 ft. 9½ in. *w.* Engraved by R. Brandard. Exhibited at the Royal Academy in 1823. TURNER COLLECTION.

No. 506. *Carthage. Dido directing the Equipment of the Fleet; or the morning of the Carthaginian Empire.*

A river scene, with piles of rich architecture on each side.

"The bright sun was in the firmament,
A thousand shadows of a thousand hues
Chequering the clear expanse!"—*Rogers.*

On canvas, 4 ft. 11 in. *h.* by 7 ft. 5 in. *w.*

Exhibited at the Royal Academy in 1828. Originally painted for Mr. Broadhurst. TURNER COLLECTION.

No. 508. *Ulysses deriding Polyphemus.*

"Now off at sea, and from the shallows clear,
As far as human voice could reach the ear;
With taunts tne distant giant I accost,
Hear me, oh Cyclop! hear, ungracious host
'Twas on no coward, no ignoble slave,
Thou meditat'st thy meal in yonder cave.

"Cyclop! if any, pitying thy disgrace,
Ask who disfigured thus that eye-less face?
Say 'twas Ulysses; 'twas his deed declare,
Laertes' son of Ithaca the fair;
Ulysses, far in fighting fields renown'd,
Before whose arm Troy tumbled to the ground.

"Thus I: while raging he repeats his cries
With hands uplifted to the starry skies."

Pope's Odyssey, B. ix.

The whole picture is illumined by the golden and crimson light of a brilliant sunrise; the gorgeous galley of Ulysses is on the point of putting off from the island where the Cyclops Polyphemus dwelt. Close in shore are the remains of the fire in which Ulysses and his companions heated the olive staff of the giant, and with which they put out his one eye when asleep. The monster himself is seen sprawling his huge bulk on the top of the cliff,

tearing his hair with one hand, and stretching out the other, his whole body convulsed with impotent rage.

Engraved by E. Goodall. On canvas, 4 ft. 3 in. *h.* by 6 ft. 7 in. *w.*
Exhibited at the Royal Academy in 1829. TURNER COLLECTION.

No. 511. *View of Orvieto.*

A brilliant landscape, the town is seen in the distance; women washing at a fountain, in the foreground.

On canvas, 3 ft. *h.* by 4 ft. *w.* Engraved by S. Bradshaw.

Painted in Rome in 1829. Exhibited at the Royal Academy in 1830.
TURNER COLLECTION.

No. 512. *Caligula's Palace and Bridge. Bay of Baia.*

"Bajaram medium intervallum Puteolanas ad moles ponte conjunxit."
Suetonius.

"What now remains of all the mighty bridge
Which made the Lucrine lake an inner pool,
Caligula, but massy fragments left
As monuments of doubt and ruined hopes
Yet gleaming in the morning's ray, that tell
How Baia's shore was loved in times gone by."

Fallacies of Hope.

On the left are seen the ruins of the palace, and on the extreme right in the distance Baia. Children are sporting with goats in the foreground; the sun rising behind the ruin.

Caligula, in order to confute a prophecy of Thrasyllus, a mathematician, that he would no more be emperor than he could drive his chariot across the Bay of Baia,^o had constructed a bridge of boats from the mole at Puteoli across the bay to Baia, upwards of three Roman miles, and he both rode and drove over it. Of the ancient mole, constructed on arches, and completely restored by the emperor Antoninus Pius, thirteen piers are still visible above the water at Pozzuoli. The bridge of Caligula was necessarily temporary, but Turner has assumed a structure similar to that of the mole to have been continued completely across the bay.

Engraved by E. Goodall. On canvas, 4 ft. 8 in. *h.* by 8 ft. 2 in. *w.*
Exhibited at the Royal Academy in 1831. TURNER COLLECTION.

No. 513. *The Vision of Medea.*

"Or Medea, who in the full tide of witchery
Had lured the dragon, gained her Jason's love,
Had fill'd the spell-bound bowl with Aeson's life,
Yet dash'd it to the ground, and raised the poisonous snake
High in the jaundiced sky to writhe its murderous coil,
Infuriate in the wreck of hope withdrew,
And in the fird palace her twin offspring threw."

Fallacies of Hope.

magis Cafum imperaturum, quam per Bajaram sinum equo discursu
suetonius, *Caligula* iv. 28.

Medea is performing an incantation ; on the ground by her side are the three Fates ; immediately above and behind them appears to be her dragon-chariot with her twins, the chariot is also represented in the clouds above to the left, where Medea is again seen in the act of throwing her children into the fired palace below.

On canvas, 5 ft. 8 in. *h.* by 8 ft. 2 in. *w.*

Painted in Rome in 1829. Exhibited at the Royal Academy in 1831. TURNER COLLECTION.

No. **516.** *Childe Harold's Pilgrimage.*

" And now, fair Italy
Thou art the garden of the world, the home
Of all art yields and nature can decree—
Even in thy desert what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced."

Canto 26.

A mountainous landscape, with a winding river ; to the right a broken ridge ; on the left a pile of ruins ; in the foreground a solitary stone-pine, and a party of pleasure, seated on the river bank. In this picture, Italy, ancient and modern, are both represented : the ancient ruin, the medieval convent and walled town, the modern life. The time is evening, the sun is going down beyond the mountains, but still tinging them with a warm and beautiful light, and shining alike upon the glorious wreck of the past, and on the fascinating out-door life, the feasting and dancing, of the present Italy. The Italian air, land, and foliage, all are vividly realized.

Engraved by J. T. Willmore, A.R.A. On canvas, 4 ft. 8 in. *h.* by 8 ft. 2 in. *w.*

Exhibited at the Royal Academy in 1832. TURNER COLLECTION.

No. **523.** *Agrippina landing with the Ashes of Germanicus.*

Ancient Rome, the Triumphal Bridge, and Palace of the Cæsars restored.

—"The clear stream,
Aye, the yellow Tiber glimmers to her beam,
Even while the sun is setting."

Agrippina was the mother of Caligula and the widow of Germanicus. Her husband had died of poison at Antioch ; Agrippina brought home his ashes in an urn, but she landed at

Brundisium on the Adriatic, not at Rome, as represented by Turner.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11½ in. *w.* Engraved by A. Willmore.

Exhibited at the Royal Academy in 1839. TURNER COLLECTION.

No. **524.** *The "Fighting Temeraire" tugged to her last berth to be broken up.*

"The flag which braved the battle and the breeze,
No longer owns her."

On the right is the setting sun, producing effects in the sky of the utmost splendour, relieved by a small dark buoy in the foreground; on the left is the huge old ship of the line towed by a little black steam tug. The cool misty distance between the gorgeous sky and the momentarily brilliant water is crowded with shipping.

The Temeraire, an old 98 (named after a French ship taken at Lagos Bay in 1759), was, under command of Captain Eliab Harvey, the second ship in Lord Nelson's division at the battle of Trafalgar, 1805: the Fougueux, a French 74, became her prize in that engagement, when the Temeraire had 47 hands killed and 76 wounded on board. She was sold out of the service at Sheerness on the 16th of August 1838, and towed to Rotherhithe to be broken up.

Engraved by J. T. Willmore, A.R.A. On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1839. TURNER COLLECTION.

No. **526.** *The New Moon.*

Sunset, sands at low water. To the left a sea-port; a steamer in the distance.

On wood, 2 ft. 1 in. *h.* by 2 ft. 7 in. *w.*

Exhibited at the Royal Academy in 1840. TURNER COLLECTION.

No. **528.** *Peace. Burial at Sea of the Body of Sir David Wilkie.*

"The midnight torch gleamed o'er the steamer's side
And merit's corse was yielded to the tide."

Fallacies of Hope.

This distinguished painter died on board the Oriental steamer, off Gibraltar, on his return from a visit to the East, June the 1st, 1841. The coffin was lowered on that night into the sea in 36° 20' north latitude, and 6° 42' west longitude.

Engraved by J. Cousen. On canvas, an octagon, 2 ft. 8½ in. diameter.

Exhibited at the Royal Academy in 1842. TURNER COLLECTION.

No. **530.** *Snow Storm; Steamboat off a Harbour's Mouth making Signals, in shallow water, and going by the lead.*

The painter was himself in this storm, in the "Ariel," off Harwich.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.* Engraved by R. Brandard.

Exhibited at the Royal Academy in 1842. TURNER COLLECTION.

No. **534.** *Approach to Venice, looking towards Fusina.*

"The path lies o'er the sea, invisible."

Roger's *Italy.*

On canvas, 2 ft. *h.* by 3 ft. *w.* Engraved by J. C. Armytage.

Exhibited at the Royal Academy in 1843. TURNER COLLECTION.

No. **535.** *The "Sun of Venice" going to Sea.*

"Fair shines the morn, and soft the zephyr blows,
Venezia's Fisher spreads his painted canvas gay
Nor heeds the Demon who in grim repose
Expects his evening prey."

The "Sun of Venice"—*Sol di Venezia*—is the name of the fishing boat putting out to sea.*

On canvas, 2 ft. *h.* by 3 ft. *w.*

Exhibited at the Royal Academy in 1843. TURNER COLLECTION.

No. **536.** *Fishing Boats bringing a Disabled Ship into Port Ruysdael.*

The title given to this picture was adopted simply to do honour to Jacob Ruysdael, the celebrated landscape painter. The "Port Ruysdael" is the fiction of the painter.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1844. TURNER COLLECTION.

* See the quotation from Gray, illustrated by Ety's "Youth on the Prow, &c. No. 356.

No. **538.** *Rain, Steam, and Speed, the Great Western Railway.*

Engraved by R. Brandard. On canvas, 3 ft. *h.* by 4 ft. *w.*

Exhibited at the Royal Academy in 1844. TURNER COLLECTION.

No. **544.** *Venice, Morning. Returning from the Ball.*

On canvas, 1 ft. 11½ in. *h.* by 2 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1846. TURNER COLLECTION.

No. **548.** *Queen Mab's Grotto.*

"Frisk it, frisk it, by the moonlight beam."
"Thy orgies, Mab, are manifold."

Fallacies of Hope.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the British Institution in 1846. TURNER COLLECTION.

No. **558.** *Fire at Sea.*

Unfinished. To the right is seen the flaming fire, reaching to the water; on the left the boisterous sea; in the centre is a vast raft crowded with human beings, men, women, and children, while others are already washed by the waves from their precarious refuge; all are threatened by both the fire and the storm, alternately drenched by the one and scorched by the other; fire rains upon them from above, and the waves are opening to engulf them below.

Engraved by J. Cousen. On canvas, 7 ft. 9 in. *h.* by 5 ft. 7 in. *w.*
TURNER COLLECTION.

No. **559.** *Petworth Park. Tillington Church in the Distance.*

Unfinished.

canvas, 2 ft. 1 in. *h.* by 4 ft. 8 in. *w.*

Painted in 1829. TURNER COLLECTION.

No. **560.** *Chichester Canal.*

Unfinished.

canvas, 2 ft. 1 in. *h.* by 4 ft. 4 in. *w.*

Painted in 1829. TURNER COLLECTION.

No. **561A.** *A Mountain Stream.*

The torrent winds swiftly round the base of a rocky cliff surmounted by trees, and lashes itself into foam here and there as it flows over boulders in the river-bed.

Sketched on millboard, 1 ft. 5½ in. *h.* by 1 ft. 11 in. *w.* TURNER COLLECTION.

No. **813.** *Fishing Boats in a Stiff Breeze, off the Coast.*

A stormy sky and a heavy sea; a view of a town on the coast, and some ships at anchor in the distance. In the foreground, a buoy, and a small boat with four fishermen, who appear to wish to put their fish on board one of the sailing boats near them.

On canvas, 2 ft. 3¼ in. *h.* by 2 ft. 11¼ in. *w.*

This example is in the style of Turner's pictures of about the year 1801. Bequeathed in 1870 by Mr. John Meeson Parsons.

No. **1180.** *Cliveden on Thames.*

View looking across the river, with cows standing in the water, and barges moored on the opposite bank. In the middle distance an old inn and other buildings with a wooded height beyond. In the foreground to the right trees overhanging the river.

On canvas, 1 ft. 3 in. *h.* by 1 ft. 10¼ in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

UNKNOWN : 16TH CENTURY.No. **1652.** *Portrait of Katherine Parr.*

Bust length, three-quarter face. She is clad in a black gown with a low cut bodice with fur on the sleeves; the chest covered by light gauze having a black and gold thread border enriched with seed pearls. There is a gold chain round her neck. Her hair is worn plain, and low over the ears, and is partly concealed by a large muslin *coif*, the folds of which reach her shoulders. The left hand is half seen, with gauze and red silk at the wrist; there is a gold ring on the forefinger.

Armorial bearings appear on a lozenge in the upper corner of the background, which is a very dark green, and has evidently been repainted.

On panel, 1 ft. 5½ in. *h.* by 1 ft. 3¼ in. *w.*

Bequeathed in 1897 by Miss Martha Brown.

UNKNOWN.

No. **1076.** *Portrait of a Young Man (supposed to be the Poet Gay).*

In an undress cap and morning gown of the last century.

On canvas, 2 ft. ¼ in. *h.* by 1 ft. 8 in. *w.*

Purchased at the sale of the late Mr. J. H. Anderdon's collection in 1879.

No. **1681.** *View of St. Paul's from the Thames.*

Beyond Blackfriars Bridge is seen St. Paul's with some dozen of the City churches, the Monument and the Tower. A barge and wherries occupy the foreground. The picture is in full afternoon sunshine with a light breeze from the south-east.

On canvas, 1 ft. 10¼ in. *h.* by 2 ft. 5¼ in. *w.*

Purchased from Mr. H. T. Reynolds in 1899.

No. **1097.** *Landscape.*

On the left, a road lying through thickly-wooded country, with buildings seen in the distance. Towards the right a rocky knoll, surrounded by trees. In the foreground a group of rustics conversing by the roadside. Above, a blue sky crossed by white clouds. Old British School.

On canvas, 1 ft. 6½ in. *h.* by 2 ft. *w.*

Presented by the Trustees of the British Museum in 1880.

WARD (JAMES), R.A., 1769-1859,

Was born in Thames Street, London, Oct. 23, 1769. He was originally placed with J. R. Smith, the engraver, but was afterwards articled to his elder brother William, a mezzotint engraver,

and he practised as an engraver himself for some years ; but he afterwards took to painting, imitating the manner of Morland, his brother-in-law. Some of Ward's early pictures were engraved by his brother William Ward, A.E., and some were sold in Ireland as works of Morland. In 1794 James Ward was appointed painter and engraver to the Prince of Wales, and he engraved Sir W. Beechey's large picture of the "Review of the Third and Tenth Dragoons."

It was shortly after this that, through a connexion with the Royal Agricultural Society, Ward was led to take to animal painting, a branch of the art in which he eventually attained such great eminence. His masterpiece is the large picture of an Alderney bull, now in this collection. Sir John F. Leicester, afterwards Lord de Tabley, and Mr. John Allnutt, of Clapham, were his two principal patrons as an animal painter.

Ward was elected an associate of the Royal Academy in 1807, and an academicians in 1811, and he was an exhibitor from 1792 to 1855, contributing altogether 287 works to its exhibitions. He died November 17, 1859, in his ninety-first year.*

No. **688.** *Landscape with Cattle.*

Alderney bull, cow, and calf in the centre ; another cow, sheep, and a goat in the foreground ; all life size. In the distance, meadows with cattle grazing.

On canvas, 10 ft. 8 in. *h.* by 15 ft. 10 in. *w.*

Painted in 1820-22, as the artist himself informs us, at the suggestion of West, in emulation with the celebrated picture of a bull at the Hague, by Paul Potter. It was exhibited in 1823, shortly after its completion, in the British Institution. The Alderney animals represented were the property of Mr. Allnutt, of Clapham. Purchased from the painter's son, Mr. G. R. Ward, in 1862.

No. **1043.** *A Landscape, Gordale Scar, Yorkshire.*

A dark ravine between lofty cliffs of stratified limestone, over the summit of which storm clouds are rolling. The foreground and middle distance are occupied by cattle and deer. In the background is a waterfall.

Painted on canvas, 10 ft. 11 in. *h.* by 13 ft. 10 in. *w.* Purchased from Lord Ribblesdale in 1878.

* *Art Journal*, 1849-60. *Royal Academy Catalogues.*

No. **1158.** *View of Harlech Castle and surrounding landscape.*

On the brow of a hill in the foreground lies a large tree recently felled, to the left of which stands a woodman engaged in lopping off its branches. Behind are two peasant women binding fagots. To the right a cart laden with timber and drawn by four grey horses is turning the corner of a road; some trees and half hidden cottages separate this portion of the scene from the middle distance, in the centre of which rises Harlech Castle, surrounded by a large tract of meadow land with hills in the background. Stormy sky, with the sun setting in the extreme left of the picture.

Painted on panel, 4 ft. 3 in. *h.* by 7 ft. *w.*

Purchased in 1884 out of a pecuniary bequest made by the late Mr. Richard C. Wheeler.

No. **1175.** *Regent's Park in 1807. A Cattle-piece.*

In the foreground a white bull and several cows stand near a stream or pool of water. To the left is a cottage with labourers at work. Behind it a group of trees. Cattle in the middle distance. The sky is luminous near the horizon, but is overcast with dark clouds above.

On canvas, 2 ft. 4½ in. *h.* by 3 ft. 10 in. *w.*

Signed in the right hand corner—

W.D. 1807.

Bequeathed by the late Mrs. Elizabeth Vaughan in 1885.

WATTS (GEORGE F.), R.A.

No. **1654.** *Portrait of Mr. Russell Gurney, Recorder of London.*

Life size: bust length: three-quarter face, turned towards the left. Apparently about sixty-five years of age. Officially dressed

in a black velvet coat and white ruffe. The features are strongly marked. Light iron-grey hair and whiskers. Warm background

On canvas, 2 ft. 1½ in. *h.* by 1 ft. 8¼ in. *w.*

Presented in 1897 by the Rev. Alfred Gurney, M.A.

WESTALL (RICHARD), R.A., 1765-1836,

Was born at Hertford in 1765, and, having been sent to London as a boy, was apprenticed to an heraldic engraver. Before the expiration of his articles he entered the Schools of the Royal Academy, where Lawrence was then studying. A friendship thus sprang up between the young men, who, in due course, became joint tenants of a house in Greek Street, Soho Square.

Although Westall never attained the success of his early companion, he was fortunate in securing a certain popularity for his art. He painted in water-colour with considerable skill, which is said to have been warmly acknowledged by Northcote. His illustrations from the Bible and Prayer Book were greatly admired, and he executed numerous vignettes for contemporary editions of Milton, Crabbe, Moore, and Gray.

In 1792 he was elected an Associate of the Royal Academy, and two years later became an Academician. The South Kensington Museum possesses one of his works:—"Cassandra prophesying the Fall of Troy," while an "Ecce Homo" from his brush may be seen in the church of All Souls, Langham Place. In 1808 he published a volume of poems, illustrated with engravings from his own design. Towards the close of his life he sustained pecuniary losses through picture dealing. He died on the 4th of December 1836.

No. **1414.** *Portrait of Philip Sansom, jun., when a child.*

Apparently about 3 years old. Life size: full length. Dressed in a short sleeved white frock, with a close fitting muslin cap on his head. The child stands in a garden or shrubbery, near the trunk of a tree, gathering flowers.

On canvas, 4 ft. 5 in. *h.* by 3 ft. 3 in. *w.*

Bequeathed in 1894 by the late Miss Ellen Sansom, a sister of the child represented.

WHITCOMBE (THOMAS), 1760?- . . . ?

Was born about 1760, and painted storms at sea and naval battles. Between 1783 and 1834, he exhibited fifty-six pictures at the Royal Academy. The date of his death is unknown.

No. 1659. *The Battle off Camperdown.*

Admiral Duncan, after watching the Dutch fleet in the Texel for two years, was compelled by a mutiny in his own squadron to return to Yarmouth Roads. The Dutch Admiral, De Winter, seized the opportunity to put to sea, but Duncan hastened back to the coast of Holland and completely defeated him off Camperdown, on October 11, 1797, taking eight ships. Admiral Duncan was created a Viscount for this Victory.

The sun from behind a heavy cloud on the left lights obliquely a lurid and windy sky. Admiral Duncan's flagship "The Venerable" occupies the centre of the picture, and, with her topsails aback, is exchanging a broadside with the Dutch Admiral's vessel which is nearly dismasted. The English ship, "The Hercules," is in the foreground. Behind her are seen flames from the burning Dutchman "The Alkmaar." The light is finely concentrated on the smoke from the English Admiral's guns. A heavy cloud-shadow lies across the foreground.

On canvas, 4 ft. h. by 6 ft. w.

Bequeathed in 1898 by Mrs. Fisher.

WILKIE (SIR DAVID), **R.A.**, 1785-1841.

Was born in the parish of Cults, Fifeshire, November 18, 1785: his father was minister of Cults. He was placed in 1799 in the "Trustees' Academy" at Edinburgh, where in 1803 he won the ten-guinea premium for the best painting of "Callisto in the Bath of Diana." He came to London in 1805, and entered as a student in the Royal Academy; soon afterwards he attracted general notice by his picture of the "Village Politicians," which was exhibited in the Royal Academy in 1806. From this period Wilkie's fame was established, each succeeding work adding to his popularity. The "Village Politicians" was followed by the "Blind Fiddler," the "Card-players," the "Rent-day," the "Jew's Harp," the "Cut Finger," the "Wardrobe Ransacked," the "Village Festival," and others. He was elected an associate of the Royal Academy in 1809, and a member in 1811. These early works are all very carefully painted. In 1825 he proceeded to the Continent for three years, and after his return he completely changed both his style and class of subjects. The following are the principal works which he executed between 1811 and 1825:—"Blindman's Buff," the "Letter of Introduction," "The Gray," "Distraint for Rent," the "Rabbit on the

Wall," the "Penny Wedding," the "Whisky Still," the "Reading of the Will"; and the "Chelsea Pensioners,"* painted for the Duke of Wellington. Up to 1825 Wilkie was known exclusively as a *genre* painter. After his continental tour, during which he visited France, Germany, Italy, and Spain, he appeared almost exclusively as an historical and portrait painter, substituting a light effective style of handling for the carefully laboured execution of his earlier works. This change he himself attributed to a more intimate acquaintance with the old masters, which he had acquired by his foreign tour. He was particularly struck by the works of Correggio, Rembrandt, and Velazquez.† His most celebrated picture in this second style is his "John Knox Preaching," exhibited in 1832, now in this collection.

After the death of Sir Thomas Lawrence in 1830 Wilkie was appointed in his place painter in ordinary to His Majesty; he was already limner to the king in Scotland. This post he had obtained after the death of Sir Henry Raeburn in 1823. He was knighted in 1836. In the autumn of 1840 he set out for a tour in the East, and at the close of the same year he arrived at Constantinople, where he painted a portrait of the Sultan Abdul Medjid. From Constantinople Sir David went to the Holy Land and Egypt. He complained of illness while at Alexandria, and on the 1st of June 1841 he expired on board the Oriental steamer, off Gibraltar; his body was committed on the same day to the deep ‡

Wilkie exhibited 100 pictures at the Royal Academy: a complete list of his works, with their dates, and the prices he received, is given at the end of his "Life" by Allan Cunningham.

No. 99. *The Blind Fiddler.*

An itinerant musician is entertaining a cottager and his family with a tune on the fiddle; the father gaily snaps his fingers at an infant on the knees of the mother, behind whom a mischievous boy, with the poker and bellows in his hands, is mimicking the action of the musician. With this exception, all, even the dog standing by the chair of its mistress, appear to be intent upon the

* There are prints of all the above, and of many other works of Wilkie, by the engravers, Raimbach, Burnet, Consins, Doo, Fox, and others.

† See his letters in the *Life* by Allan Cunningham.

‡ The coffin was lowered into the sea in 36° 20' north lat. and 6° 42' west long. See *The Life of Sir David Wilkie, with his Journals, Tours and Critical Remarks on Works of Art, and a Selection from his Correspondence*, by Allan Cunningham, 3 vols., 8vo. London, 1843.

music of the blind fiddler. Composition of twelve small figures. The accessories are very elaborate.

Engraved by J. Burnet; and by T. Nicholson, for Jones's *National Gallery*. On wood, 1 ft. 11 in. *h.* by 2 ft. 7 in. *w.*

Painted in 1807 for Sir George Beaumont, Bart., and by him presented, in 1826, to the nation.

No. **122.** *The Village Festival.*

Various groups of villagers carousing in the yard of a country inn. The wife and daughter of a half-intoxicated countryman, endeavouring to draw him away from his boisterous and unwilling companions, form the principal group in the centre of the picture; and the rosy-cheeked host, near the balcony, on the left, pouring out a glass of ale for another of his customers, is likewise a very conspicuous figure: to the right, an elderly woman appears shocked at the sight of her drunken son, who lies on the ground before her. Composition of numerous small figures.

Engraved by C. W. Marr; by G. Mosse; by E. Smith; by W. Finden, for the *Associated Engravers*; by W. Greatbach; and by P. Lightfoot, for Jones's *National Gallery*. On canvas, 3 ft. 1 in. *h.* by 4 ft. 2 in. *w.*

Painted in 1811, for Mr. Angerstein, with whose pictures it was purchased by Parliament, for the nation, in 1824.

No. **329.** *The Bagpiper.*

Engraved by E. Smith, and by R. C. Bell. On wood, 10 in. *h.* by 8 in. *w.*

Originally painted for Francis Freeling, Esq., 1813. Exhibited at the British Institution in that year.

VERNON COLLECTION.

WILSON (RICHARD), **R.A.**, 1713-1782,

Was born in 1713, at Pinegas, Montgomeryshire, where his father was the clergyman. He showed an early taste for drawing, and attracted the notice of Sir George Wynne, who took him to London, and placed him with an obscure portrait painter of the name of Wright.

Wilson commenced his career as a portrait painter, and attained as such considerable eminence: but in 1749, when he went to Italy, he turned his attention, by the advice of Zuccarelli and Vernet, wholly to landscape painting, and soon acquired the

reputation, even during his residence in Italy, of one of the principal landscape painters of his time. He returned to London in 1755, after an absence of six years, but it was not until 1760, when his picture of "Niobe" was exhibited in the great room at Spring Gardens, that his talents were appreciated in this country; he, however, never attained general popularity, and his life affords an example of the caprice of the public taste. He was one of the original 36 members of the Royal Academy, which was founded in 1768; and after the death of Hayman, in 1776, he succeeded him as librarian. Wilson solicited this place, for, though the emolument connected with it is small, the great landscape painter was in such comparatively indigent circumstances, that even this small salary was of the utmost importance to him. For some few of his pictures he was fortunate enough to find liberal purchasers, and these subjects he generally repeated two or three times; other works he was compelled to hawk about to the various picture dealers, and accept whatever trifling sum they might offer for them. Towards the close of his life his circumstances were considerably improved, in consequence of a legacy from a brother.

He retired in 1780 to the village of Llanberris or Llanferras, in Denbighshire, where he died in 1782, in the seventieth year of his age. In 1814 about seventy of Wilson's pictures were exhibited in the British Institution, and a contemporary paper had the following remarks upon his views in Italy:—"In many of these pictures Italy is realised. They are fine compositions, mingling the loveliest appearances of nature, where nature is most beautiful, with dreary and dark desolation, and every touching image which decaying grandeur in the noblest works of art could suggest to a classical imagination. From these sources emotion is engendered by the magic power of the painter, to which we can apply no other epithet but that of 'sacred.'"* Wilson exhibited altogether only 31 pictures at the Royal Academy, from 1769 to 1780, both inclusive.

Some of Wilson's most capital pictures have been admirably engraved by Woollett, namely—Phaëton; Celadon and Amelia; Ceyx and Alcyone; Snowdon; Cicero at his Villa, and its companion piece, Solitude; Meleager and Atalanta; Apollo and the Seasons; and the Niobe, in this collection. The figures in his landscapes are not all painted by himself; he occasionally availed himself of the assistance of Mortimer and Hayman. Joseph Farington, R.A., and William Hodges, R.A., were Wilson's principal scholars.

* T. Wright, *Some Account of the Life of Richard Wilson, Esq., R.A.*, London, 1824

No. 108. *The Ruins of the Villa of Mæcenas, at Tivoli.*

On the banks of the river Anio (Teverone), which runs into the Tiber a few miles above Rome. The building to the right of the villa among the cypresses was a convent of Jesuits; the temple beneath was built in honour of the god Tivris. The spring which issues from the rock on the left is intended for the Blandusian fountain of Horace, whose Tiburtine villa stood behind the trees on the left, fronting the villa of Mæcenas. The two women at the fountain are dressed in the costume of the country^o.

Engraved by M. Rooker; by J. Le Keux, for the *Associated Engravers*, and by R. Brandard, for Jones's *National Gallery*. On canvas, 3 ft. 10 in. *h.* by 5 ft. 6 in. *w.*

Painted for Sir George Beaumont, Bart., and by him presented to the nation in 1826. This composition was painted five times by Wilson.

No. 110. *Landscape, with Figures, representing the Destruction of Niobe's Children.*

Niobe, daughter of Tantalus King of Lydia, and wife of Amphion, son of Antiope, was so proud of the seven sons and seven daughters which she had by this marriage, that she refused to sacrifice to Latona, the mother of only two children. Latona in revenge entreated her children, Apollo and Diana, to destroy the offspring of Niobe: the sons were shot by Apollo, and the daughters, with the exception of one who escaped, by Diana. The avenging deities are seen in the clouds discharging the fatal shafts; below is the terrified family of Niobe. Rocky landscape with a cascade, and a distant view of the sea; in the foreground on the left is seen a bridge.

Engraved by Woollett; by S. Smith, with the figures by W. Sharp; and in small by J. C. Varrall, for Jones's *National Gallery*. On canvas, 3 ft. 10 in. *h.* by 5 ft. 6 in. *w.*

Painted for Sir George Beaumont, Bart., and by him presented to the nation in 1826. There are two duplicates of this picture.

No. 267. *Landscape with Figures.*

A river scene, with a bridge of several arches; a hilly background: three figures and an ancient sarcophagus in the foreground.

On canvas, 9 in. *h.* by 11½ in. *w.*

Bequeathed to the National Gallery, in 1854, by Richard and Miss C. J. Garnons.

* Such is a portion of the painter's own description of this composition, given in receipt of 26l. 5s., the sum paid for the original picture by a Mr. Macklay; it is now in the possession of the Rev. Prebendary Ford, with these words quoted in Mrs. Jameson's *Handbook to Public Galleries*. The foundation, as is well known, was at Digentia, some miles above Tivoli. *tit. La Villa d'Orazio, Ravenna, 1784.*

No. **301.** *View in Italy.*

A lake scene, with an ancient ruin and figures in the foreground in the middle distance a tower upon a cliff.

Engraved by C. Cousen. On canvas, 1 ft. 10½ in. h. by 2 ft. 6 in. w.
VERNON COLLECTION.

No. **302.** *View in Italy.*

An ancient Roman ruin, a mutilated statue leaning against a wall; two figures in the foreground.

Engraved by T. A. Prior. On canvas, 1 ft. 2 in. h. by 10 in. w.
VERNON COLLECTION.

No. **303.** *View in Italy.*

Roman ruin with arches, upon one of which stands a small modern dwelling: two women in the foreground, one holding a child. Sometimes called HADRIAN'S VILLA.

Engraved by J. Carter. On canvas, 1 ft. 2 in. h. by 10 in. w.
This composition, with slight variations, was painted several times by Wilson.
VERNON COLLECTION.

No. **304.** *Lake Avernus, with the Bay of Naples in the distance.*

See No. 371.

Engraved by J. C. Bentley. On canvas, 1 ft. 6½ in. h. by 2 ft. 4½ in. w.
VERNON COLLECTION.

No. **1064.** *On the River Wye.*

Beyond some pasture land the river is seen bordered by trees, and is then lost to view between steep banks. In the distance, a high conical hill. Boys are bathing by the shore. An azure sky, streaked with white cloudlets.

On canvas, 10 in. h. by 12 in. w.

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. **1071.** *A Rocky River Scene.*

In the foreground a broken bank, high above the river, which appears in the middle distance. A steep cliff in shadow overhangs the river to the left, and is reflected in the still water. Beyond this a more level country, through which the river is seen winding, extends to the horizon. A sky of hazy sunshine.

On wood, 6 in. *h.* by 8½ in. *w.*

Purchased at the sale of Mr. J. H. Anderdon's pictures in 1879.

No. **1290.** *Landscape, with Figures.*

A broad and placid river winds its way between banks illumined by the setting sun. In the middle distance a wooded knoll, from the side of which rises the ruin of a domed building. On the opposite shore tall poplars intersect the horizon. In the foreground, near some shattered tree trunks, three women prepare to bathe. On the right, overshadowed by a group of lofty trees, cattle stand or lie on undulating pasture land. Mountainous background.

On panel, 1 ft. 11 in. *h.* by 2 ft. 5½ in. *w.*

Bequeathed by Mr. John Staniforth Beckett in 1889.

No. **1779.** *River Scene with Ruins.*

A wide river flowing towards the spectator occupies the middle of the picture, and passes in rocky rapids behind a ruined temple which fills up the right of the picture, and is balanced by dark trees in the foreground on the extreme left. The banks of the river are covered with thick woods, and on the left with low massive buildings in shadow. The distance is a wooded plain with buildings and low hills on the right. A grassy bank is shown beyond the river. The sky is blue, with a single mass of sunlit cumulus clouds. A male and female figure seated break the line of the meadow in the foreground.

On canvas, 2 ft. 9½ in. *h.* by 4 ft. 1½ in. *w.*

Bequeathed by Mr. Henry S. Ashbee in 1900.

WRIGHT (JOSEPH) OF DERBY, 1734—1797.

Commonly called from his birth-place WRIGHT OF DERBY, was born in 1734; his father was an attorney, and town clerk

of Derby. In 1751 he visited London, and entered the school of Hudson, the portrait painter, the master of Reynolds and of Mortimer. Wright studied with the view of being an historical painter, but his figure subjects are mostly rather *genre* or conversational pieces than historical pictures. He established himself as a portrait painter at Derby, but acquired his reputation by fire or candlelight subjects, in which he especially excelled. He was a fellow of the Incorporated Society of British Artists, established in London in 1765; and he was one of the most prominent contributors to the exhibitions of that Society. In 1773 he married, and went with his wife and John Dowman, the painter, to Italy, where he resided for two years, chiefly in Rome. He had the good fortune while at Naples to witness a fine eruption of Mount Vesuvius, of which he painted an effective picture; he also painted the periodical display of fireworks from the Castle of St. Angelo at Rome, known as the *Girandola*. In 1775 he returned to England with his family (a daughter was born in Rome), and set up at first at Bath; but not finding the success he anticipated, he removed in 1777 to Derby, where he was well known and better appreciated; and there he remained until his death in 1797.^o

Wright was an occasional exhibitor at the Royal Academy after his return to England. His "Eruption of Vesuvius" and "Girandola" were both in the exhibition of 1778; and in 1782 he was elected an associate of the Academy; but finding Edmund Garvey, a landscape painter, elected to the full honours before him, in 1784, he withdrew his name from the Academy books; he, however, still continued to send pictures occasionally to its exhibitions. His name appears in the catalogue for the last time in 1790; and he exhibited in all thirty-seven pictures.

In 1785 Wright got up a special exhibition of his own, comprising twenty-four of his best pictures, which were arranged in Robins's auction room in Covent Garden. His principal works are:—"The Dead Soldier," "Belshazzar's Feast," "Hero and Leander," "The Storm," from the *Winter's Tale*, "Cicero's Villa," "Mæcenas's Villa," a large view of the "Head of Ulleswater," his last picture; and the following, the most remarkable of his fire-light effects:—the "Gladiator," the "Orrery," the "Air-pump," the "Hermit," the "Indian Widow," the "Forge," &c. He painted chiefly landscapes towards the close of his career. Engravings from his works are numerous. Like Hogarth and Copley, Wright painted in the solid old English method, and his pictures are still in perfect preservation.

No. 725. *An Experiment with the Air-Pump.*

A family party grouped round a table on which, besides many other objects carefully painted, is an air-pump. The experimenting philosopher is in the act of restoring the air to an exhausted receiver, into which a parrot has been placed to experiment upon. The bird is just recovering its vitality, to the great relief of two young girls present, who thought it dead. The light proceeds from a candle, concealed from the spectator by a sponge in a glass bowl of water. Ten life-size figures half length.

On canvas, 6 ft. *h.* by 8 ft. *w.*

Engraved in mezzotint by Valentine Green in 1769.

Painted for Dr. Bates of Aylesbury, who paid 500 guineas for it ; and exhibited in 1765 at the Society's Rooms in Spring Gardens.

Presented by Mr. Edward Tyrrell, in 1863.

ZOFFANY (JOHANN), **R.A.**, 1733?—1810,

Descended from a Bohemian family, was born at Frankfort-on-the-Maine about the year 1733, and went at an early age to study painting in Rome. He came to England in 1758, but met at first with such small encouragement that he is said to have been for some time pecuniarily embarrassed.

On the foundation of the Royal Academy, however, in 1768, Zoffany's name was enrolled among the forty original members of that institution, and in 1770 he exhibited three pictures there, one of which was a portrait group of the Royal Family. Two years later he painted "the Members of the Royal Academy," which was also exhibited.

Shortly afterwards he went to Italy with letters of recommendation to the Grand Duke of Tuscany, and while at Florence he painted his well-known picture of the Florentine Gallery, now in the Royal Collection, and a "Flight into Egypt," which appears in the Royal Academy Catalogue for 1775.

In 1783 he proceeded to India, where he remained lucratively employed for seven years. Returning to London with a competent fortune about 1796, he continued to practise his art, but whether from the effects of advancing years or impaired health, later works are less attractive than those which he executed in his earlier life. He died in 1810.

No. 1487. *Portrait of Thomas Gainsborough, R.A.*

Small size, bust length ; face nearly in profile. He wears a last century coat of dull red cloth and a white neckcloth of the period. Face clean shaven ; natural hair curled, powdered, and gathered into a *queue* at the back of the head. Grey background.

On canvas, an oval, 7 $\frac{1}{4}$ in. *h.* by 6 $\frac{1}{2}$ in. *w.*

Presented by the Misses Lane in 1896.

LIST OF PICTURES, OF THE BRITISH SCHOOL, PURCHASED FOR,
PRESENTED AND BEQUEATHED TO, THE NATIONAL GALLERY;
ARRANGED ACCORDING TO THE ORDER OF THEIR ACQUISITION.

PICTURES PURCHASED.

No.	Subject.	Painter's Name.	When Purchased.
111	Lord Heathfield	Sir J. Reynolds	1824
112	Own Portrait	W. Hogarth ...	—
113	} Marriage "à la Mode"	W. Hogarth ...	—
114			
115			
116			
117			
118	} Village Festival	Sir D. Wilkie ...	—
122			
681	Captain Orme	Sir J. Reynolds	1862
683	Mrs. Siddons	T. Gainsborough	—
684	Dr. Schomberg	—	—
688	Alderney Bull, Cow, and Calf ...	J. Ward ...	—
689	Mousehold Heath	J. Crome ...	—
733	Death of Major Pierson	J. S. Copley ...	1864
760	Portrait of a Parish Clerk	T. Gainsborough	1867
787	Siege of Gibraltar... ..	J. S. Copley ...	1868
*793	Destruction of Pompeii	J. Martin ...	1869
855	The Snake in the Grass	} Sir J. Reynolds	1871
856	Admiral Keppel		
887	Dr. Johnson		
888	James Boswell		
859	His own Portrait		
890	George IV. as Prince of Wales ...	} Sir T. Lawrence	—
891	Lady with a Child		
892	Robinetta	} T. Gainsborough	1875
893	Portrait of a Lady		
925	Landscape, Cornard, Suffolk ...	J. Crome ...	—
926	The Windmill	—	1878
1037	Landscape, Slate Quarries	T. Barker ...	—
1039	Landscape, A Clover Field	J. Ward ...	—
1043	Landscape, Gordale Scar, Yorkshire	—	—

* This picture has been temporarily removed from the Collection under the National Gallery Loan Act.

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When Purchased.
1064	On the River Wye	R. Wilson ...	1879
1065	A Corn field, with figures, a Sketch	J. Constable ...	—
1066	On Barnes Common	—	—
1067	A Quarry with Peasants	G. Morland ...	—
1068	The Parson's Daughter, a Portrait	G. Romney ...	—
1069	From the Myth of Narcissus ...	T. Stothard ...	—
1070	Cupids preparing for the Chase ...	—	—
1071	A Rocky River Scene	R. Wilson ...	—
1072	The Death of the Earl of Chat- ham, a Sketch	J. S. Copley ...	—
1073	The Death of the Earl of Chat- ham, a Sketch	— ...	—
1076	Portrait	Unknown ...	—
1110	The Spiritual form of Pitt guid- ing Behemoth	W. Blake ...	1882
1111	River Scene	J. S. Cotman ...	—
1156	On the Ouse, Yorkshire	G. Arnald ...	1884
1158	Harlech Castle	J. Ward ...	—
1161	Portrait of Miss Fenton, as "Polly Peachum"	W. Hogarth ...	—
1162	The Shrimp Girl	W. Hogarth ...	—
1163	The Pilgrimage to Canterbury ...	T. Stothard ...	—
1167	Portrait, said to represent Mary Wollstonecraft	J. Opie ...	—
1208	Portrait of Wm. Godwin, the Author	J. Opie ...	1886
1223	View of a portion of Old West- minster Bridge	S. Scott ...	—
1224	Portrait of Samuel Scott	T. Hudson ...	—
1242	Stirling Castle	Alexr. Nasmyth ...	1888
1249	Portrait of Endymion Porter ...	W. Dobson ...	—
1283	View of Dedham	T. Gainsborough	1889
1289	Portrait of Anne, Countess of Albemarle	Sir J. Reynolds	1890
1306	Landscape with Figures and Cattle	Thomas Barker	—
1328	View of Westminster from the Thames	S. Scott ...	1891
1374	A group of six heads	W. Hogarth ...	1892
1396	Portraits of Mr. and Mrs. Wm. Lindow	G. Romney ...	1893
1402	The Laundry Maid	Henry R. Morland	1894
1403	The Laundry Maid	Henry R. Morland	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When Purchased
1452	Landscape	G. Stubbs ...	1894
1453	Covent Garden Market	B. Nebot ...	1895
1458	A Galiot in a Gale	J. S. Cotman ...	—
1460	Smugglers on the Irish Coast	J. C. Ibbetson ...	—
1467	Landscape	B. Ladbrooke ...	—
1480	His own Portrait	G. Stuart ...	1896
1496	Portrait of Edmund Butts	J. Bettes ...	1897
1651	Portrait of Mrs. Mark Currie	G. Romney ...	—
1663	Portrait of Hogarth's Sister	W. Hogarth ...	1898
1681	View of St. Paul's	Unknown ...	1899
1935	Portrait of Quin, the Actor... ..	W. Hogarth ...	1904

PICTURES PRESENTED.

N.B.—Those marked with a star have been temporarily removed from this Collection under the National Gallery Loan Act of 1883.

No.	Subject.	Painter's Name.	By whom Presented.	When.
99	The Blind Fiddler	Sir D Wilkie ...	Sir G. Beaumont	1826
106	Man's Head... ..	Sir J. Reynolds	—	—
108	Mæcenæ's Villa	R. Wilson ...	—	—
110	Niobe	—	—	—
*126	Pylades and Orestes	B. West... ..	—	—
107	The Banished Lord	Sir J. Reynolds	Rev. W. Long ...	—
*131	Christ healing the Sick	B West... ..	British Institution	—
109	The Watering Place	T. Gainsborough	Lord Farnborough	1827
*121	Cleombrotus	B. West... ..	W. Wilkins, R.A.	—
78	Holy Family	Sir J. Reynolds	British Institution	1828
80	The Market Cart	T. Gainsborough	—	—
100	Death of Chatham	J. S. Copley ...	Lord Liverpool ...	—
105	Landscape	Sir G. Beaumont	Lady Beaumont...	—
119	Jacques and the Stag	—	—	—
*132	The Last Supper	B. West... ..	George IV. ...	—
120	Portrait of Nollekens	Sir W. Beechey	Rev. R. E. Kerrick	1835
129	Portrait of Mr. Angerstein	Sir T. Lawrence	William IV. ...	1836
*142	John Kemble as Hamlet	—	—	—
143	Lord Ligonier	Sir J. Reynolds	—	—
144	Portrait of West	Sir T. Lawrence	—	—
130	The Cornfield	J. Constable	Bought by Sub- scription	1837
*133	Portrait of an Actor	J. Hoppner ...	Mr. Serjt. Taddy	—
136	Portrait of a Lady	Sir T. Lawrence	Mr. F. Robertson	—
*171	Portrait of Sir J. Soane	J. Jackson ...	British Institution	1839
178	Serena rescued by Sir Calepine	W. Hilton	Bought by Sub- scription	1841
182	Study of Heads	Sir J. Reynolds	Lady W. Gordon	—
183	Portrait of Sir D. Wilkie	T. Philips	The Painter ...	—
185	Portrait of Sir W. Hamilton	Sir J. Reynolds	Deposited by the Trustees of the British Museum	1843

Paintings Presented—continued.

No.	Subject.	Painter's Name.	By whom Presented.	When
*300	Portrait of Mrs. Siddons ...	Sir T. Lawrence	Mrs. Fitz Hugh ...	1843
301	View in Italy ...	R. Wilson	Mr. Robert Vernon	1847
302	View in Italy ...	—	—	—
303	View in Italy ...	—	—	—
304	Leicester Avenue ...	—	—	—
305	Sir Abraham Hamond	Sir J. Reynolds	—	—
306	Over Portico ...	—	—	—
307	The Bay of Ambrun ...	—	—	—
308	Windsor ...	T. Gainsborough	—	—
309	Waxwing Plover ...	—	—	—
310	Landscape ...	—	—	—
311	Cottage Children ...	—	—	—
312	Lady Hamilton ...	G. Romney	—	—
313	London Bridge ...	J. Sneyd	—	—
314	Westminster Bridge ...	—	—	—
315	The Installation ...	R. West	—	—
316	Lake Scene ...	P. Landonborough	—	—
317	Greek Village ...	T. Stothard	—	—
*318	Woodland Dance ...	—	—	—
*319	Cupid Bound ...	—	—	—
320	Nymphs Bathing ...	—	—	—
321	Intemperance ...	—	—	—
322	A Battle ...	—	—	—
*323	The Raffle ...	E. Bird ...	—	—
*324	The Countess of Darnley ...	Sir T. Lawrence	—	—
*325	Portrait of John Fawcett ...	—	—	—
*326	Miss Stephens ...	J. Jackson ...	—	—
327	The Valley Farm ...	J. Constable ...	—	—
328	The Bagpiper ...	—	—	—
*329	Peep-o'-Day Boy's Cabin ...	Sir D. Wilkie.	—	—
330	Edith discovering Body of Head ...	W. Hilton ..	—	—
	... Head ...	—	—	—
	... Head ...	—	—	—
	... Head ...	—	—	—
	... Head ...	—	—	—

Pictures Presented—continued.

No.	Subject.	Painter's Name.	By whom Presented.	When.
*338	Abraham's Servant and Rebekah	W. Hilton ...	Mr. Robert Vernon	1847
*339	Wood Nymph ...	T. Phillips ...	—	—
340	Returning from Market ...	Sir A. W. Callcott	—	—
*341	Coast Scene ...	—	—	—
342	Landscape, with Cattle ...	—	—	—
343	The Wooden Bridge	—	—	—
344	The Benighted Traveller	—	—	—
*345	Old Pier, Little Hampton	—	—	—
346	Entrance to Pisa ...	—	—	—
*347	Dutch Ferry ...	—	—	—
348	Coast of Holland ...	—	—	—
*349	Flower Girl ...	H. Howard ...	—	—
*350	The Dead Robin ...	H. Thomson ...	—	—
*351	Happy as a King ...	W. Collins ...	—	—
*355	Dull Reading ...	A. Geddes ...	—	—
*357	A Persian ...	W. Etty ...	—	—
*358	Imprudence of Candaules	—	—	—
*360	The Dangerous Playmate...	—	—	—
*361	Head of Christ ...	—	—	—
*362	Christ appearing to Mary Magdalen	—	—	—
*363	Il Duetto ...	—	—	—
*364	Window in Venice	—	—	—
*365	The Magdalen ...	—	—	—
*366	Bathers ...	—	—	—
*367	Infant Bacchus	—	—	—
*368	Portrait of T. Mor- ton ...	Sir M. A. Shee	—	—
369	William III. land- ing at Torbay	J. M. W. Turner	—	—
370	Venice, Ducal Palace	—	—	—
*371	The Fates and the Golden Bough	—	—	—
*372	Venice, the Giud- ecca, &c. ...	—	—	—
*373	Arabs dividing Spoil	Sir W. Allan	—	—

Pictures Presented—*continued*

No.	Subject.	Painter's Name.	By whom Presented.	When.
*375	Spaniards and Peruvians	H. P. Briggs ...	Mr. Robert Vernon	1847
*376	Juliet and the Nurse. ...			
*377	Falstaff and Mrs. Ford ...	G. Clint... ..	—	—
380	A Cottage in Hyde Park ...	P. Nasmyth ...	—	—
381	Landscape ...			
382	A Negro	J. Simpson ...	—	—
*383	Vigilance ...	H. Wyatt ...	—	—
*384	The Philosopher			
*385	De Tabley Park	J. Ward... ..	—	—
*386	Council of Horses			
*387	Claret Vintage	T. Uwins ...	—	—
*388	<i>Le Chapeau de Brigand</i> ...			
*389	The Fiery Furnace	G. Jones ...	—	—
*390	Lady Godiva ...	—	—	—
*391	Battle of the Borodino ...	G. Jones... ..	—	—
*392	Utrecht	—	—	—
*395	Crossing the Ford... ..	W. Mulready ...	—	—
*396	The Young Brother			
*408	Clarissa Harlowe ..	C. Landseer ...	—	—
409	Spaniels	Sir E. Landseer...	—	—
*415	A Dialogue at Waterloo... ..	—	—	—
*417	A Syrian Maid ...	H. W. Pickersgill	—	—
*418	The Cover side	F. R. Lee ...	—	—
*419	Showery Weather			
*420	Stepping Stones	W. F. Witherington.	—	—
*421	The Hop Garland			
*425	Sir Thomas More and his Daughter	J. R. Herbert ...	—	—
*428	Country Cousins ...	R. Redgrave ...	—	—
*433	The Tambourine	Penry Williams	—	—
*434	Italian Peasants			
*435	Milking Time	T. S. Cooper ...	—	—
*436	Cattle, Morning			
*445	The Cottage of Sclaunder	F. R. Pick	—	—
*449	Lord Wm. Russell in the Tower	A. J.	—	—

Pictures Presented—continued.

No.	Subject.	Painter's Name.	By whom Presented.	When.
*453	The Cradle ...	A. Fraser ...	Mr. Robert Vernon	1847
454	Female Head	E. V. Ripplingille	—	—
*455	A Capuchin Friar	L. Haghe ...	—	—
*456	Council of War at Courtray		—	—
*457	The Suprise	C. M. Dubufe ...	—	—
*217	Portrait of Wm. Woollett ...	Gilbert Stuart...	Mr. H. Farrer ...	1849
*220	Portrait of John Hall	—	H. Graves & Co....	1850
239	Portrait of Benjamin West	—	Mr. J. H. Anderdon	1853
*233	Portrait of William Pitt	J. Hoppner ..	Mr. G. Moffat ...	—
601	Geraldine ...	Sir W. Boxall ..	Mr. J. Kenyon ...	1859
678	Study of a Head ...	T. Gainsborough	{ H. G. Moysey and the Rev. F. L. Moysey }	1861
725	The Air-Pump ...	{ J. Wright of Derby }	Mr. Edw. Tyrrell	1863
*743	Portrait of Sir David Brewster	Sir J. W. Gordon	Mr. H. G. Watson	1865
754	Portraits of Two Gentlemen	Sir J. Reynolds	{ Mrs. Martha Beaumont }	1866
*761	Twelve Scenes from "Don Quixote"	Robert Smirke...	{ Captain and Mrs. Lambert }	1867
*762	Scene from "Don Quixote"	—	—	—
*763	Ditto. ...	—	—	—
*764	Ditto. ...	—	—	—
*765	"Mawworm" ...	—	—	—
*786	The Raising of Lazarus ...	B. R. Haydon ...	Mr. R. E. Lofft ...	1868
*791	The Nun ...	H. W. Pickersgill	The Painter ...	—
*792	The Woodman ...	Thomas Barker	Mr. R. E. Lofft ...	—
*795	The Worship of Bacchus ...	Geo. Cruikshank	{ The Painter's friends. }	1869
*800	Relief of Lucknow	G. Jones ...	The Painter ...	1870
*801	Passage of Ganges at Cawnpore			
1080	Inside of a stable ...	George Morland	Mr. T. Birch Wolfe	1877
1044	Portrait of the Rev. Sir Henry Bate Dudley, Bart.	T. Gainsborough	—	1878

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When
1097	Landscape	Unknown ...	{ Trustees of the British Museum }	1880
1164	The Procession from Calvary	W. Blake ...	Mr. F. T. Palgrave	1884
*1191	The loss of H.M.S. "Royal George"	J. C. Schetky ...	{ The Misses Trevenen }	1885
1198	Portrait of Mr. H. Byne ...	Lemuel F. Abbott	{ Miss C. C. Lippincott }	—
1207	The Hay-Wain ...	J. Constable ...	Mr. H. Vaughan	1886
1228	Titania and Bottom	H. Fuseli ...	{ Miss J. Carrick Moore }	1887
1246	A House at Hampstead	John Constable	{ Miss Isabel Constable }	1888
1271	Portrait of a Young Man ...	T. Gainsborough	{ Mr. James R. Swinton }	—
1281	Portrait of Mrs. Brocas ...	Francis Cotes ...	Mr. George Holt	1889
1382	"Salvator Mundi"	J. Jackson ...	Rev. John Gibson	1892
1404	Portrait of James Northcote	J. Jackson ...	{ The Earl of Carlisle }	1894
1408	Portrait of a Boy	John Opie ...	Mr. Edward Opie	—
1464	"Calais Gate" ...	W. Hogarth ..	{ The Duke of Westminster }	1895
1482	Portrait of Miss Gainsborough	Gainsborough ...	The Misses Lane	1896
1483	Two Dogs	—	—	—
1484	Study of an old Horse ...	—	—	—
1485	Landscape	—	—	—
1486	Landscape	—	—	—
1487	Portrait of Thomas Gainsborough	Zoffany	—	—
1488	Rustics and Donkeys	Gainsborough ...	—	—
1491	Portrait of a Lady	A. Ramsay ...	{ South Kensing- ton Museum }	—
1654	Portrait of Mr. Russell Gurney	G. F. Watts ...	{ Rev. Alfred Gurney }	1897
1666	Portrait of the Rt. Hon. W. E. Glad- stone	Sir J. E. Millais	{ Sir Charles Ten- nant, Bart. }	1898
1669	Portrait of Lady Craven	G. Romney ...	{ Col. F. W. Stop- ford }	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	
1844	An incident in the life of St. Francis, a de- sign.	Sir James Thornhill.	{ Mr. Charles W. Dopson. }	1901
1924	Mrs. Hartley and Child }	Sir J. Reynolds	{ Sir William Agnew, Bart. }	1903

PICTURES BEQUEATHED.

N.B.—Those marked with a star have been temporarily removed from this
Collection under the National Gallery Loan Act.

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
124	Portrait of the Rev. W. H. Carr.	J. Jackson ...	Rev. W. H. Carr...	1831
*128	Portrait of Wm. Windham...	Sir J. Reynolds	G. J. Cholmondely	—
*139	Religion, an Allegory	A. Kaufmann ...	Mr. J. Forbes ...	1835
79	The Graces ...	Sir J. Reynolds	Lord Blessington	1837
123	Moonlight ...	E. Williams ...	Lt.-Col. Ollney ...	—
162	Infant Samuel ...	Sir J. Reynolds	Lord Farnborough	—
479	The Sun rising in Mist ...	J. M. W. Turner	The Painter ...	1853
498	Dido building Carthage ...			
267	Landscape ...	R. Wilson ...	Richard and Miss C. J. Garnons...	1854
458	Portrait of himself	J. M. W. Turner	The Painter ...	1856
459	Moonlight ...	—	—	—
*460	Buttermere Lake ...	—	—	—
461	Coniston Fells ...	—	—	—
*462	Cattle in Water ..	—	—	—
*463	Æneas, with the Sibyl ...	—	—	—
*464	Rizpah ...	—	—	—
465	Castle ...	—	—	—
*466	View in Wales, Castle ...	—	—	—
*467	Sandpit ...	—	—	—
468	Clapham Common...	—	—	—
469	Sea Piece ...	—	—	—
470	The Tenth Plague...	—	—	—
471	Jason ...	—	—	—
472	Calais Pier ...	—	—	—
473	The Holy Family ...	—	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
474	Destruction of } Sodom ...	J. M. W. Turner	The Painter ...	1856
475	View of a Town ...	—	—	—
176	The Shipwreck ...	—	—	—
177	The Garden of the } Hesperides	—	—	—
478	Blacksmith's Shop...	—	—	—
480	Death of Nelson ...	—	—	—
481	Spithead ...	—	—	—
482	The Garreteer's } Petition ...	—	—	—
483	London from } Greenwich	—	—	—
484	St. Mawes, Cornwall	—	—	—
485	Abingdon, Berkshire	—	—	—
486	Windsor ...	—	—	—
*487	Ruin, with Cattle...	—	—	—
488	Apollo and the } Python ...	—	—	—
489	Avalanche ...	—	—	—
490	Hannibal crossing } the Alps ...	—	—	—
491	Kingston Bank ...	—	—	—
492	Frosty Morning ...	—	—	—
493	The Deluge... ..	—	—	—
494	Dido and Æneas ...	—	—	—
495	Apuleia in Search } of Apuleius	—	—	—
496	Bligh Sand	—	—	—
497	Crossing the Brook	—	—	—
*499	The Decline of } Carthage...	—	—	—
500	The Field of } Waterloo...	—	—	—
501	Orange-Merchant- } man going to } pieces ...	—	—	—
502	Richmond Hill ...	—	—	—
*503	Rome, from the } Vatican ...	—	—	—
*504	Rome, the Arch of } Titus ...	—	—	—
505	The Bay of Baizæ ...	—	—	—

Pictures Bequeathed—*continued.*

No	Subject.	Painter's Name.	By whom Bequeathed	When
506	Carthage	J. M. W. Turner	The Painter ...	1856
508	Ulysses deriding } Polyphemus }	—	—	—
*509	The Loretto Neck- } lace ... }	—	—	—
510	Pilate washing his } Hands ... }	—	—	—
511	View of Orvieto ...	—	—	—
512	Caligula's Palace } and Bridge }	—	—	—
513	The Vision of Medea	—	—	—
516	Childe Harold's } Pilgrimage }	—	—	—
*518	Heidelberg Castle...	—	—	—
*519	Regulus leaving } Rome ... }	—	—	—
*520	Apollo and Daphne	—	—	—
*521	Hero and Leander...	—	—	—
*522	Phryne going to } the Bath ... }	—	—	—
523	Agrippina	—	—	—
524	The Temeraire ...	—	—	—
*525	Bacchus and } Ariadne ... }	—	—	—
526	The New Moon ...	—	—	—
*527	Venice. Bridge of } Sighs ... }	—	—	—
528	Burial of Wilkie ...	—	—	—
530	Steamer in a Snow- } storm .. }	—	—	—
*533	The Opening of the } Walhalla }	—	—	—
534	Approach to Venice	—	—	—
535	The "Sun of } Venice" going to }	—	—	—
	Sea	—	—	—
536	Port Ruysdael ...	—	—	—
*537	Van Tromp	—	—	—
538	Rain, Steam and } Speed ... }	—	—	—
	nice, the Giudecca	—	—	—
	nice, the Quay ...	—	—	—
	nice, Noon	—	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
*542	Venice, Sunset ...	J. M. W. Turner	The Painter ...	1856
*543	Venice, Going to the Ball ...	—	—	—
544	Venice, Returning from the Ball ...	—	—	—
*546	Whalers ...	—	—	—
*547	Whalers boiling Blubber ...	—	—	—
548	Queen Mab's Grotto	—	—	—
551	Tapping the Furnace	—	—	—
*556	The Battle of Trafalgar	—	—	—
*557	Richmond Bridge	—	—	—
558	Fire at Sea ...	—	—	—
559	Petworth Park ...	—	—	—
560	Chichester Canal ...	—	—	—
561A	A Mountain Stream	—	—	—
603	Sleeping Bloodhound	Sir E. Landseer	Mr. Jacob Bell ...	1859
604	Dignity and Impu- dence ...	—	—	—
*605	The Defeat of Comus	—	—	—
606	Shoeing ...	—	—	—
*610	Bloodhound and Pups	Charles Landseer	—	—
*611	Pillaging a Jew's House ...	—	—	—
*612	The Sacking of Basing House	—	—	—
*617	Bibliomania ...	W. Douglas ...	—	—
*618	The Foundling ...	G. B. O'Neill ...	—	—
*619	Evening in the Meadows...	Lee and Cooper	—	—
*662	Neapolitan Peas- ants at a Foun- tain ...	Penry Williams	Mrs. Huskisson...	1860
675	Mary Hogarth ...	W. Hogarth ...	Mr. R. Frankum	1861
*676	Paul's Wharf ...	J. A. Sleep ...	—	—
*682	Punch ...	B. R. Haydon ...	Dr. Darling ...	1862
677	Lewis the Comedian	Sir M. A. Shee...	Mr. T. D. Lewis	1863
*730	Sir Guyon ...	T. Uwins ...	Mr. Apsley Pellatt	—
*731	Loch-an-Eilan ...	Rev. J. Thomson	Mrs. A. Thomson	1864
*738	An Incident in a Battle ...	Chas. Tshaggeny	J. M. Oppenheim	—
784	Mr. W. Siddons ...	J. Opie ...	Mrs. C. Combe	1868
785	Mrs. Siddons ...	Sir T. Lawrence		

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When
789	Mr. J. Baillie and Family ...	T. Gainsborough	Mr. A. Baillie ...	1868
*799	Portrait of a Lady as Hebe ...	B. West ...	Miss H. Worrell	1869
813	Sea piece ...	J. M. W. Turner	Mr. J. M. Parsons	1870
*814	A Calm, Dort ...	P. J. Clays ...	—	—
897	Chapel-Fields, Norwich ...	J. Crome ...	Mr. H. F. Chorley	1872
899	Bridge near Rajemahel ...	T. Daniell ...	Mrs. W. Mansfield	—
900	Portrait of Lady Oxford ...	J. Hoppner ...	Lady Langdale ...	1873
922	Child with a Kid ...	Sir T. Lawrence	Lady G. Fane ...	1875
*1026	Troilus and Cressida	J. Opie ...	Mr. George Silk...	1834
*1027	Ariel... ..	H. Singleton ...	The Painter ...	1840
*1028	Manto and Tiresias			
1046	Sigismonda... ..	W. Hogarth ...	{ Mr. J. H. An- derdon }	1879
1146	Portrait of a Lady...	Sir H. Raeburn	Mr. R. Dudgeon...	1883
1153	A Family Group ...	W. Hogarth ...	Rev. W. Finch ...	—
1174	The Watering Place	Gainsborough ...	—	—
1175	Regent's Park, 1807	James Ward ...	—	—
1176	Landscape ...			
*1177	Landscape ...	P. Nasmyth ...	—	—
1178	Landscape ...			
1179	Landscape ...			
1180	Cliveden-on-Thames	J. M. W. Turner	—	—
1183	Landscape	P. Nasmyth ...	—	—
1185	Nymphs and Satyrs	T. Stothard ...	—	—
1186	Landscape with Cattle ...	J. Glover ...	—	—
*1197	Portrait of David Garrick, the Actor ...	Ascribed to Zoffany. ...	Mr. Nathan } David Garrick }	1885
*1238	Portrait of Sir Samuel Romilly	Sir. T. Lawrence	Mr. Chas. Romilly	—
1279	The Cenotaph at Hatford Mill, on the River Stour near the Glebe Farm near Hampstead	J. Constable ...	{ Miss Isabel Constable }	{ 1888 — —

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
1290	Landscape with Figures ...	R. Wilson ...	Mr. J. S. Beckett	1889
1307	Portrait of Miss C. Fry ..	S. T. Lawrence	Mr. Wm. Wilson	1890
1349	Study of a Lion ...	Sir E. Landseer	{ Mr. Thos. H. } Hills	1892
1350	Study of a Lion ...	—	—	—
1351	Door of a Villiage Inn	G. Morland ...	{ Sir Oscar M. } P. Clayton	—
1384	View in Hampshire	P. Nasmyth ...	{ Col. Alexr. B. } Read...	1893
1413	Portrait of Mr. Philip Sansom	Sir T. Lawrence	{ Miss Ellen } Sansom	1894
1414	Portrait of Philip Sansom as a Child	R. Westall ...	—	—
1435	Portrait of Lt.-Col. Bryce McMurdo	Sir H. Raeburn	{ Sir Wm. M } S. McMurdo	1895
1475	The Calm: a Sea- shore Scene	H. Brooking ...	{ Rev. Richard } G. Maul	1896
1497	Rabbiting	G. Morland ...	{ Mr. J. Travers } Smith	1897
1652	Portrait of Kath- erine Parr	Unknown ...	{ Miss Martha } Brown	—
1658	Landscape	G. Lambert ...	Miss Haines ...	1898
1659	The Battle off Camperdown	T. Whitcombe ...	Mrs. Fisher ...	—
1667	A Lady and Child	G. Romney ...	{ Gen. J. Julius } Johnstone	—
1668	Sketch Portrait of Lady Hamilton			
1670	Portrait of Mr. J. P. Johnstone ...	Sir Wm. Beechey	—	—
1671	Portrait of Mr. A. P. Johnstone ...			
1777	Scene from Don Quixote ...	R. Smirke ...	Mr. H. S. Ashbee	1900
1778	Sancho Panza and the Duchess	—	—	—
1779	River scene with Ruins	R. Wilson ...	—	—
1811	The Painter's Daughters.	T. Gainsborough	{ Mr. Henry } Vaughan	—
1813	View on Hamp- stead Heath	J. Constable ...	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
1814	Salisbury Cathedral	J. Constable ...	{ Mr. Henry } { Vaughan }	1900
1815	Summer afternoon } after a shower }	—	—	—
1816	The Mill Stream	—	—	—
1817	The Gleaners ...	—	—	—
1818	View at Epsom	—	—	—
1819	Stoke-by-Nayland, } Suffolk ... }	—	—	—
1820	Dedham ...	—	—	—
1821	A Country Lane	—	—	—
1822	Dedham Vale ...	—	—	—
1823	The Glebe Farm	—	—	—
1824	Sketch of a Land- } scape ... }	—	—	—
1825	A Classical Land- } scape ... }	T. Gainsborough	—	—
1826	Portrait of the } Painter ... }	J. Opie ...	—	—
1827	A Nymph Sleeping	T. Stothard ...	—	—
1828	View in Sussex ..	P. Nasmyth ...	—	—
1829	"Sans Souci" ...	T. Stothard ...	—	—
1830	Shakespeare Cha- } racters ... }	—	—	—
1831	Brathey Bridge	J. Crome ...	—	—
1832	Cupid bound to a } Tree ... }	T. Stothard ...	—	—
1833	Lord Wm. Russell } taking leave of } his Children }	—	—	—
1834	Study for a Figure } of Horror ... }	Sir J. Reynolds	—	—
1835	Scene from Romeo } and Juliet ... }	T. Stothard ...	—	—
1836	Lady reclining	—	—	—
1837	Portrait of Mrs. } Lauzun ... }	Sir H. Raeburn	{ Miss H. F. T. } { Lauzun }	—
1840	The Family of the } 3rd Duke of } Marlborough }	Sir J. Reynolds	{ Mr. Henry } { Vaughan }	—
1841	Fishing on a Mere	Sir A. W. Callcott	—	—
1906	Portrait of Mr. } Morland ... }	G. Romney ...	{ Col. John Mor- } { land }	1902

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
1916	The Severn off Portishead ... }	P. Nasmyth ...	Mr. G. Gassiot ...	1902
1941	Portrait of Sir Henry Thomp- son, Bt. ... }	Sir J. E. Millais, Bt.	Sir Henry Thompson, Bt. }	1904
1943	Portrait of Paul Sandby, R.A. ... }	F. Cotes ...	{ Mr. W. A. Sandby }	—
1982	A Family Group	W. Hogarth ...	Mrs. Anne Sealy	1905
2056	The Fortune Teller	G. Morland ...	Mrs. Behrend ...	1906

LIST OF DRAWINGS AND SKETCHES BY TURNER

of which the greater part are permanently, and a certain number are periodically, exhibited in the Eastern Ground-floor Rooms).

THE LIBER STUDIORUM

Seventy-three Water Colour Drawings in brown, being the original Drawings made for the so-called *Liber Studiorum* or 'Book of Studies,' in imitation of Claude's *Liber Veritatis*, or 'Book of Truth.' The prints, in brown ink, from these drawings, were published, in numbers from the year 1807 until 1819. Many of the plates were etched, and some engraved by Turner himself. Fifty-one of these drawings, Nos. 461-511, were acquired with the Turner bequest in 1856. The series was completed in 1900 by Mr. Henry Vaughan's bequest of the twenty-two drawings, Nos. 863-884.

Compositions.

- No.
461. Jason.
462. Solitude.
463. Bridge with Goats.
464. Bridge in middle distance.
465. Cephalus and Procris.
466. Pastoral.
467. Pastoral with Castle.
468. Woman playing Tamborine.
469. The Tenth Plague of Egypt.
470. Hindoo Devotions.
471. Hindoo Ablutions.
472. Christ and the Woman of Samaria.

Foreign Views.

473. on the Rhine.
474. of Thun, Switzer-
475. nd.

Foreign Views—cont.

- No.
476. The Little Devil's Bridge, Altdorf.
477. Mount St. Gothard.
478. Bonneville, Savoy.
479. The Alps from Grenoble to Chamberi.

British Views.

480. Norham Castle, on the Tweed.
481. Holy Island Cathedral.
482. Morpeth.
483. Rivaux Abbey, Yorkshire.
484. Crypt, Kirkstall Abbey.
485. Dunstanburgh Castle.
486. Coast of Yorkshire.
487. Winchelsea.
488. East Gate, Winchelsea.
489. Hind Head Hill.
490. Martello Towers, Bexhill.
491. St. Catherine's Hill, near Guildford.

British Views—cont.

- No.
 492. Pembury Mill, Kent.
 493. Greenwich Hospital.
 494. Chepstow Castle, River Wye.
 495. The Wye and the Severn.
 496. Flint Castle, Smugglers.
 497. Dumblane Abbey.
 498. Peat Bog, Scotland.
 499. View near Blair Atholl.
 500. The Clyde.
 501. Inverary Castle.

Various.

- No.
 502. Sketch for Sea Piece.
 503. Ditto.
 504. Bridge and Cows.
 505. Watermill.
 506. Stack Yard.
 507. Farm-yard with Pigs.
 508. Hedging and Ditching.
 509. Marine Dabbler.
 510. Young Anglers.
 511. Juvenile Tricks.

BEQUEATHED BY MR. HENRY VAUGHAN.

- No.
 863. Liber Studiorum Frontispiece.
 864. Rizpah.
 865. Raglan.
 866. Grande Chartreuse.
 867. Macon.
 868. Crowhurst.
 869. The Deluge.
 870. Schaffhausen.
 871. Sea piece— Vessels in a Breeze.
 872. The Temple of Egina.
 873. Banks of the Thames, Kingston.

- No.
 874. The Needles, Isle of Wight.
 875. The Fifth Plague of Egypt.
 876. Derwentwater.
 877. Lucerne.
 878. Ploughing at Eton.
 879. The Source of the Arveron.
 880. Windsor from Slough—Sheep-washing.
 881. Twickenham.
 882. Glaucus and Scilla.
 883. Temple of Isis—Scene in Petworth Park.
 884. Spencer's Fairy Queen.

SKETCHES AND DRAWINGS

Extending over a period of nearly sixty years, arranged as nearly as practicable in chronological order.*

FIRST PERIOD, EARLY SKETCHES.

No.	Subject.	Method.
523	North-west view of Malmsbury Abbey— View on the River Avon, "from Wallace's Wall"—"View of Cooks Folly" looking up the Avon, "with Wallace's Wall and the Hot Wells" ...	In Water Colour.
401	The Mewstone	Do.
524	Tower of St. Mary Redcliffe, Bristol— Transept and Towers of York Cathedral —Tower of Boston, Lincolnshire ...	Pencil Outline.
402	Malmsbury Abbey	Do.
403	Kirkstall Abbey	Do.
404	Holy Island Cathedral	Do.
525	Leeds—Bolton Abbey	Do.
526	Fire (Steam) Engine, Coalbrook Dale— Copper-works, Swansea—Fire Engine, Coalbrook Dale—Iron Foundry, Maid- ley Wood—Fire Engine, Coalbrook Dale —Fire Engine near Glaston. (So named at the backs)	Pen and Ink.
405	View of the Interior of the Savoy Chapel	Light and Shade.
527	View of Tivoli	Do.
528	Study of Shipping	Do.
529	Portico of St. Peter's, Rome	Do.
530	Study of a Cottage	Water Colour.
531	A Cottage Roof	Do.
532	Carisbrook Castle	Do.
406	An Interior	Do.
407	Seven Sketches—Crossing the Brook, Ivy Bridge, &c.	Pencil and body colour.
533	Three Studies of Boats	Water Colour.
534	Do. Do.	{ Body colour on brown and on blue.
535	Seven Studies of a Shipwreck—Sketch of a Boat	Pen and Ink.
536	Two Coast Scenes	Do.
408	for Picture of Ivy Bridge, Devon	Pencil.
	a Stream	Water Colour.

*The numbers of the FRAMES only, and when more than one name the sketches are named from left to right.

SECOND PERIOD, FROM ABOUT 1802.

No.	Subject.	Method.
537	Two Studies of Fir and Willow	Pencil on brown.
538	Study near Grenoble	} Pencil and Chalk on brown.
539	The Lake of Briantz—Vevay	
540	Convent of the Great St. Bernard—The Town of Aosta	Do.
541	Roman Gate, Aosta—Another View of the same	Do.
542	Castle of Aosta, two Views	} Pencil and Chalk on brown, and Water Colour.
543	Glaciers, Grindelwald—Fallen Trees	
544	The Ascent to Cormayeur—Valley of the Isere	Do.
545	The Road from Voreppe to Grenoble—Mont Blanc from Fort St. Louis	Do.
546	The Alps looking towards Grenoble—Grenoble with Mont Blanc	Do.
547	Two Views of Grenoble	Do.
548	Doric Pillars—Study of Light and Shade	Water Colours.
410	Study of a Mountain Stream	Oil Colours.
549	Edinburgh from Calton Hill	} Drawing in Water Colour.
550	Building, with Cattle	
551	Funeral of Sir Thomas Lawrence	Body colour on blue.
552	Contamines, Savoy	Water Colour.
553	Source of the Arveron	Body colour on brown
554	Valley of Chamouni	Chalk on brown.
555	Battle of Fort Rock, Val d'Aosta, 1796 ; exhibited in 1815*	Do. and body colour.
556	Ivy Bridge, Devon	} Drawing in Water Colour.
557	Two Studies of a Figure, for Picture of Deluge	
558	Folkestone, from the Sea	Chalk on blue.
559	Study of a Cutter	Water Colour.
560	Study of a Pilot Boat	Chalk on blue.
561	Two Marine Sketches	Pen and Ink on blue.
562	Do. Do.	Pen and Chalk on blue
		Do.

* It was in this fort that Count Cavour finished his military career in 1831 ; he resigned his commission as an officer of engineers out of sheer ennui. De La Rive. *Reminiscences &c.* of Count Cavour, 1862, p. 34.

No.	Subject.	Method.
563	Study of an Arm Chair	Oil Colours.
411	Four Studies of Dock Leaves	Pen and Ink.
564	Four Studies of Plants	{ Pen and Ink on white and brown.
412	Study of Sheep	Pencil.
565	Study of Pigs and Donkeys	{ Body colour on brown and on blue.
413	Study of Dutch Hardware, &c.	{ Pen and Pencil Out- lines.
566	Views in Rouen—Norman Caps	Pencil.
414	Studies on the Seine — Sketches from Claude	Do.
567	Studies of a Skeleton	Chalk and brown.
568	Dead Ducks	Colour on Chalk.
415	Study of a Teal flying	Water Colour.
885	Quarter-deck of the Victory*	Water Colour in brown.

Nine Views of Rome, 1819. Sketches in body colour.

592. Rome from Monte Mario.
593. Rome from the Barberini Villa.
591. Bridge and Castle of Sant' Angelo from St. Peter's.
596. The Colosseum.
597. The Basilica of Constantine.
599. The Arches of Constantine and Titus.
598. The Church and Convent of the Quattro Coronati.
594. The Nymphæum of Alexander Severus.
595. The Claudian Aqueduct.

THIRD PERIOD, FROM ABOUT 1823.

No.	Subject.	Method.
569	Two Landscapes	Pencil Outlines.
416	Landscape	Do.
417	Do.	Do.
570	Two Landscapes	Do.
571	Landscape; Moonlight	Water Colour.
572	A Stormy Sky	Do.
573	Three Marine Sketches	Do.
574	Do. Do.	Body colour on blue.
418	Dover	{ Drawing in Water Colour.
419	North Shields	Do.
420	Rochester	Do.

* Bequeathed by Mr. Henry Vaughan in 1900.

No.	Subject.	Method.
575	Four Sketches—Rivers of France ...	Body colour on blue.
421	Four Sketches—Calais	Pen and Ink on blue.
422	Evreux Market Place—Louviers—and Two Sketches of Vernon	Pen and Ink on blue.
423	Marly, near St. Germain, looking up the River—Castle of the Fair Gabrielle— and near St. Germain, looking down the River	Pen and Ink.
424	Four Studies—Ambletense? Dieppe, and Rouen	Do.
576	Three Sketches of Rooms at Petworth ...	Body colour on blue.
425	Four Sunset Studies at Petworth ...	Do.
426	Four Sketches—Rivers of France ...	Do.
427	Do. Do. ...	Do.
428	Do. Do. ...	Do.
429	Do. Do. ...	Do.
430	Do. Do. ...	Do.
431	Do. Do. ...	Do.
432	Do. Do. ...	Do.
433	Do. Do. ...	Do.
434	Do. Do. ...	Do.
435	Theatre at Dijon—Room at Petworth, &c.	Do.
577	Two Studies for Vignettes, Roger's Columbus	Water Colour.
578	Two Vignettes	Do.
579	Do.	Do.
580	Studies of Swiss Costume	Do.
581	French Dance in Sabots—Fishermen on the look out	Body colour on blue.
582	Villeneuve—Gallery on the Splügen— Vevay	Pencil on brown.
436	Fortress	Water Colour.
437	Lausanne, Sunset	Do.
583	Moselle Bridge, Coblentz—Bridge over the Rhine, Coblentz	Do.
584	Two Views on Lake Lucerne	Do.
585	The Lake of Annecy	Do.
586	San Giorgio Maggiore, and Santa Maria della Salute, Venice	Do.
587	The Riva degli Schiavoni, and Lagoon, Venice	Do.
588	Sunset, Lake Lucerne—Night, Zurich ...	Do.
589	Morning on Lake Lucerne, three Sketches	Do.

ADDITIONAL SKETCHES OF VARIOUS STYLES AND PERIODS.

No.	Subject.	Method.
590	General View of Rome (1819)	Pencil Outline.
600	Studies for the View of "Rome from the Vatican," No. 503... ..	Pen and body colour
438	Sketches of the East Coast of England ...	Pencil Outlines.
601	Do. the Rhine and Meuse	Do.
439	Do. the Lake of Geneva	Do.
602	Do. Venice	Do.
603	Do. the Rhine and the Lago Maggiore	Do.
604	Do. Naples	Do.
605	Do. from Claude and in France	Do.
606	Do. of Dresden	Do.
607	The Arch of Titus, Rome	Pencil on grey.
608	Studies of Light and Shade—Glass Balls	Water colour.
609	Do. Swans	{ Pen and body col on brown.
440	Studies of Poultry	Pen and Pencil.
441	Buckingham Gate, Thames	Water Colour.
610	Source of the Arveron	Do.
611	Study of Grenoble	Do.
612	Do.	Do.
613	Folly Bridge, 1787	Do.
614	Study of Masts and Rigging	Do.
615	Studies of Boats	{ Pen and Ink on br and grey.
616	Studies of a Ship on Fire	Body colour on bro
442	Sunset Studies	Body colour on blue
617	Sketches—Rivers of France	Do.
618	Orleans and Nantes... ..	Do.
442A	Nantes	Do.
443	Sketches—Rivers of France	Do.
619	Do. Do.	Do.
444	Do. Do.	Do.
620	The Loire—The Carrara Mountains	{ Pen and body col on blue and bro
445	Vignette of Mullet... ..	Water Colour.
445A	Do. Mackerel	Do.
446	A Swiss Fortress	Do.
447	Grenoble	Do.
621	A Calm—A Breeze	Pen and Chalk on b
622	Carew Castle—Lancaster... ..	Pencil Outline.
448	Caernarvon Castle	Do.
	Wells Cathedral	Do.
	Bridges	Do.

No.	Subject.	Method.
624	Cologne Cathedral—The Rhine	Pencil Outline.
450	Sketches at and near York	Do.
451	Do. Do.	Do.
452	The Rhine	Body colour on brown.
453	Bellinzona	Water colour.
454	Fribourg	Pencil and red outline.
455	Do.	Do.
456	Landscape, Sketch	Water Colour.
457	Do. Do.	Do.
458	Do. Do.	Pencil.
459	Shipping Do.	Do.
460	Glasgow Do.	Do.

THE SMALL OCTAGON ROOM (WEST WING).

Contains seven crayon studies by Gainsborough, presented by Mr. Thomas Birch Wolfe; two drawings by Blake, presented by Mr. Geo. Thos. Saul; a series of sketches by T. Stothard, presented by Mr. Henry Vaughan; two drawings by W. Hogarth, presented by the Rev. John Gibson; and two drawings and five miniatures bequeathed by Miss J. E. Gordon. The detailed list is as follows:—

PRESENTED BY MR. THOMAS BIRCH WOLFE.

Crayon study for a landscape	<i>By T. Gainsborough, R.A.</i>
10½ inches h. by 14½ inches w.	
Ditto	<i>Ditto.</i>
10½ inches h. by 14½ inches w.	
Ditto	<i>Ditto.</i>
10 inches h. by 12½ inches w.	
Ditto	<i>Ditto.</i>
10½ inches h. by 14½ inches w.	
Ditto	<i>Ditto.</i>
10 inches h. by 12½ inches w.	
Ditto	<i>Ditto.</i>
10½ inches h. by 14½ inches w.	
Ditto	<i>Ditto.</i>
10½ inches h. by 14½ inches w.	

PRESENTED BY MR. GEO. T. SAUL.

"David delivered out of many waters" ... *By W. Blake.*
16½ inches *h.* by 13½ inches *w.*

An Allegorical subject *Ditto.*
17 inches *h.* by 11½ inches *w.*

PRESENTED BY MR. HENRY VAUGHAN.

Sketches for the finished picture (No. 1163
in the Gallery) of the Pilgrimage to } *By T. Stothard, R.A.*
Canterbury }

PRESENTED BY THE REV. JOHN GIBSON.

Study of a Human Skull *By W. Hogarth.*
Pen-sketch of a Man's Head *Ditto.*

BEQUEATHED BY MISS J. E. GORDON.

Portrait of Mrs. Siddons *By Sir T. Lawrence.*
Portrait of Lady Clarges *By John Downman.*
Five Miniatures:—

1. Portrait of Sir J. W. Gordon.
 2. Portrait of a Lady.
 3. Portrait of Elizabeth, wife of Peter Burrell, Esq.
 4. Portrait of Julia L. Bennet, afterwards Lady Gordon
 5. Portrait of Julia Isabella, Lady Gordon.
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NATIONAL GALLERY, BRITISH SCHOOL.

SCULPTURE.

N.B.—Those marked with a star have been temporarily removed from this Collection under the National Gallery Loan Act.

WILLIAM MULREADY, R.A. Bust, in marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1866.

BUST OF THOMAS STOTHARD, R.A., marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1868.

BUST OF ROBERT VERNON, Esq., by W. Behnes. Presented to the National Gallery by Her Majesty the Queen, H.R.H. the Prince Consort, and the noblemen and gentlemen whose names are inscribed on the pedestal.

BUST OF NAPOLEON I, Bronze. Bequeathed by P. C. Crespigny, Esq., in 1851.

BUST OF MR. WYNN ELLIS (Donor of the Wynn Ellis Collection). Presented by his nephew, Mr. H. Churchill, in 1878.

BUST OF WILLIAM BEWICK, the painter (1795-1866). By John Gibson, R.A. Bequeathed by his widow, Mrs. Bewick, in 1871.

HEAD (colossal) in porphyry, an old copy from the antique work known as "The Dying Alexander," in Florence. Presented, together with the porphyry pedestal, by Mr. Yates Thompson in 1894. Placed in the North Vestibule.

BUST OF JOHN RUSKIN (in terra cotta), by C. Dressler. (Modelled at Brantwood, in 1884.) Presented by Mr. T. Thornton, in 1904.

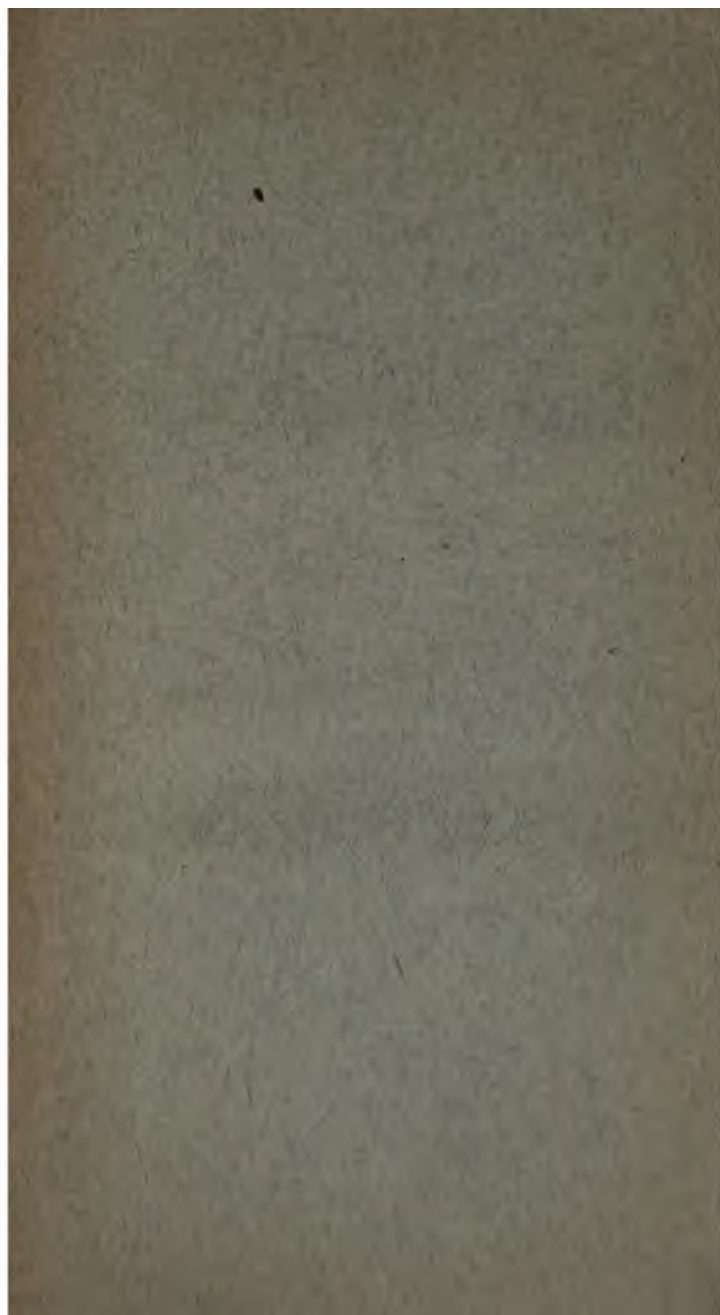
BUST OF MR. WYNN ELLIS, by Sir Edgar Boehm, R.A. Presented by Mr. S. W. Graystone, in 1906.

BUST OF MRS. WYNN ELLIS, by Sir Edgar Boehm, R.A. Presented by Mr. S. W. Graystone, in 1906.

VERNON MARBLES.

1. BUST OF THE MARQUIS OF WELLESLEY,* Governor-General of India, by John Bacon, R.A., *b* 1740, *d*. 1799.
2. BUST OF SIR WALTER SCOTT, Bart.,* by Sir Francis Chantrey, R.A., *b*. 1782, *d*. 1831.
3. BUST OF THE RIGHT HONOURABLE GEORGE CANNING,* after Nollekens, by E. H. Baily, R.A., *b*. 1788, *d*. 1867.
4. BUST OF SIR ISAAC NEWTON,* after Roubilliac, by E. H. Baily, R.A.
5. BUST OF DR. SAMUEL JOHNSON,* from a cast in the possession of the sculptor, by E. H. Baily, R.A.
6. BUST OF THE DUKE OF WELLINGTON,* after Nollekens, by E. H. Baily R.A.

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